Ulf Hård af Segerstad

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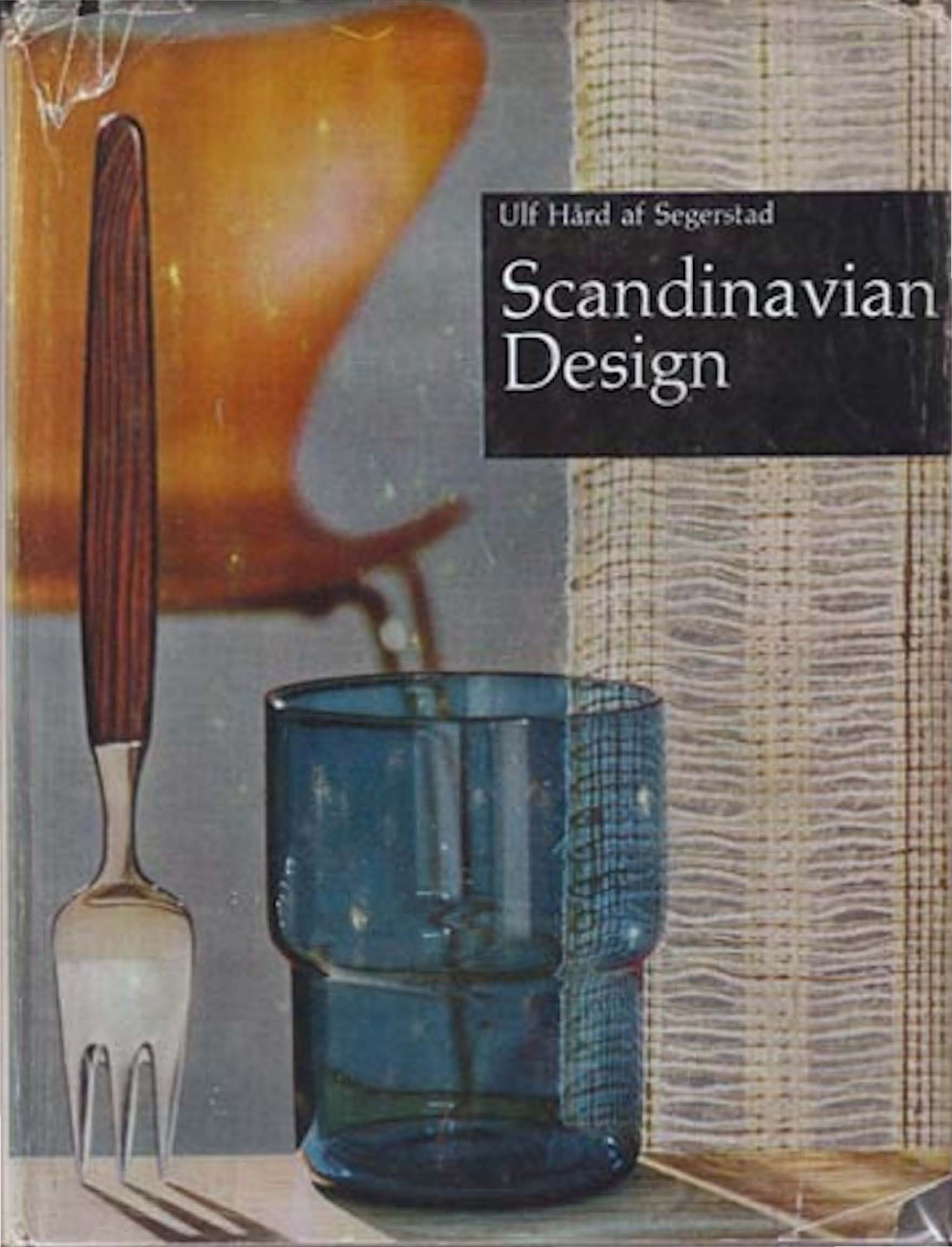

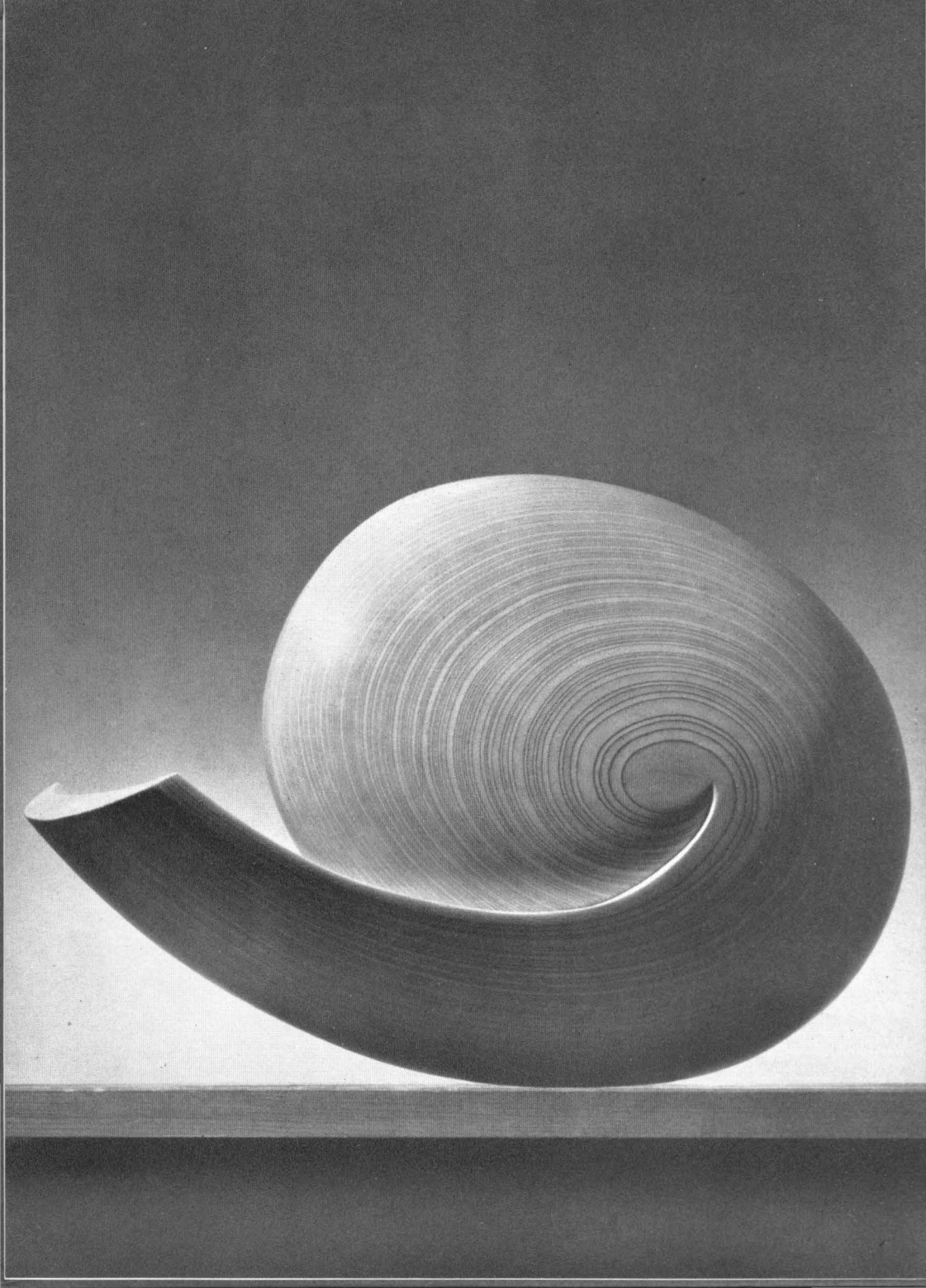

Scandinavian Design

Ulf Hård af Segerstad

Nordisk Rotogravyr · Stockholm

Cover:
Fork from "Palisander" flatware designed by Tias Eckhoff, Norway, and manufactured by Lundtofte Knivfabrik, Denmark. Glass by Saara Hopea, Wärtsilä-Notsjö Glassworks, Finland. Drapery designed by Annalisa Miller for Marks Jacquardväveri, Sweden. Chair in moulded plywood by Arne Jacobsen for Fritz Hansen's Eft., Denmark.

Picture facing title page:
Decorative sculpture carved from a solid piece of laminated wood designed by Tapio Wirkkala, Finland.

Scandinavian Design

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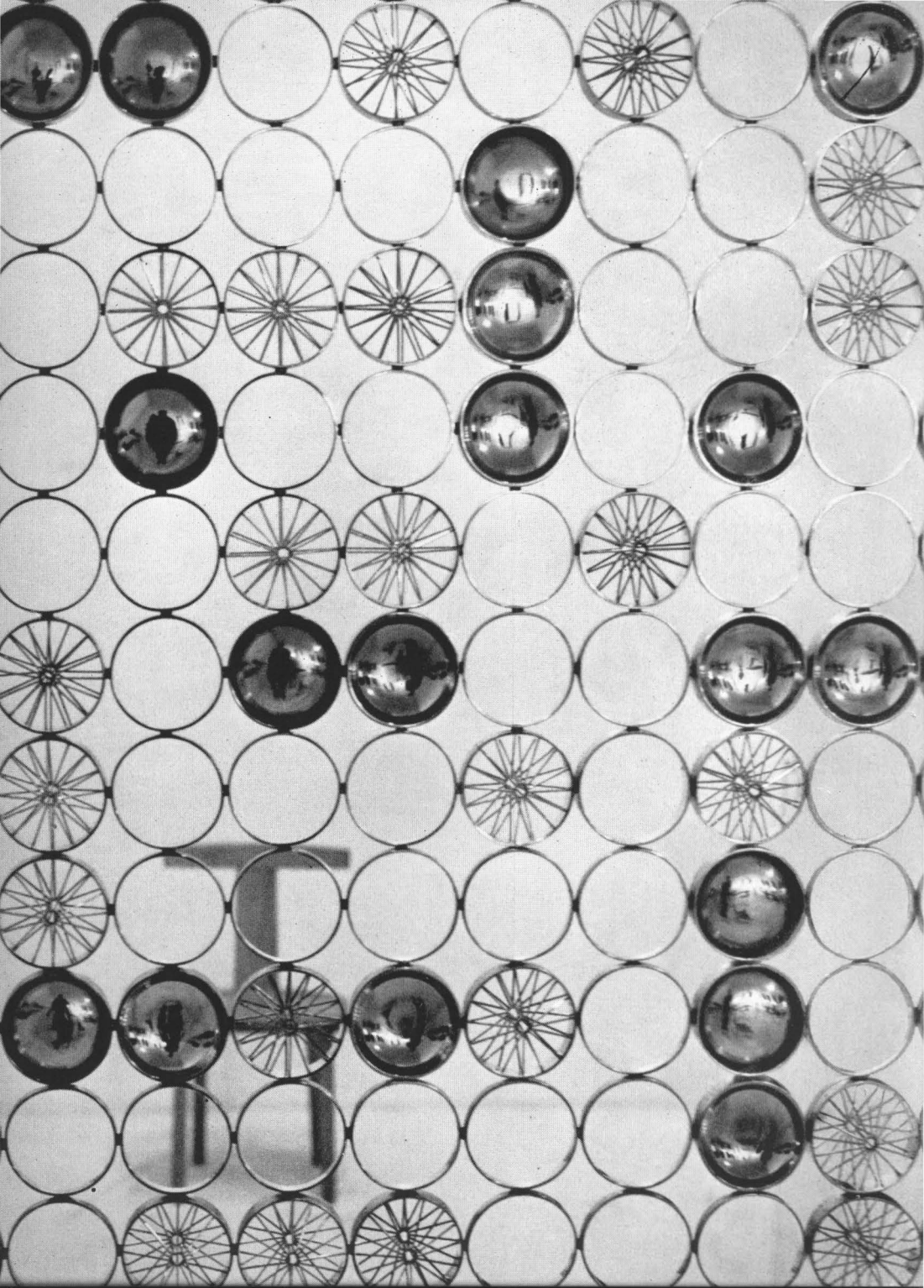


Four Countries–One Æsthetic Culture

Industrial art is to Scandinavia what painting is to France, music to Germany and the Alps to Switzerland. Silver from Denmark, "Rya" rugs from Finland, enamelware from Norway and glass vases from Sweden—these are but a few of the things considered particularly typical of the Scandinavian countries. They possess a very special quality and beauty in harmony with our modern surroundings. For the sake of these things alone many people make the trip to the four countries in the northernmost corner of Europe. And these same products of industrial art can be bought in selective shops and department stores all over the world.

No matter how pleased the producers of these articles may be to have received approbation from abroad, the important point is that the products have made a real impression on the present-day culture of the Scandinavian countries themselves and play a role in the average man's way of life. To the Dane, Finn, Norwegian or Swede, the home holds a very special position in the center of his existence. While people in southern countries spend the greater part of their time outside the home, circumstances are different in the North. Even if the Scandinavian climate with its snowy winters, warm summers and changeable in-between weather is far from unpleasant, it follows quite naturally that the dwelling there is regarded not only as a place where one eats and sleeps but as the true frame around family life. Further south one meets friends in restaurants and inns, but in the North you invite them to your home. That's why the house and its furnishings are of special interest to everyone.

These household articles have been handicrafted for hundreds of years in accordance with traditional Nordic forms which bear the stamp of necessity. Modern industrial technique has only relatively

tially gilded wrought-
er lattice drawn by
je Rajalin and pro-
ed at Kalevala Koru,
land. Chair designed
Olavi Hänninen for
onekaluliike Mikko
pponen, Finland.

recently taken over the bulk of the production of these articles. This transition has occurred without the radical break with the past typical of so many other places. Traditional elements have often been incorporated in modern manufacturing, and almost all branches are still actively engaged in pure handicraft production of at least the more exclusive items. These circumstances among others have resulted in the fact that Scandinavian design has been able to flow organically into daily life, and that the average person with a moderate income can buy in her neighbourhood store everything she needs in the way of good china, glass, fabrics and furniture even if she lives in a remote area. Private homes rather than museums and collections are the first place to look for examples of modern Nordic applied arts. That's why form in Scandinavia can be regarded as a genuine expression of a democratic æsthetic culture.

Denmark, Finland, Norway and Sweden have a total population of 20 million people within an area of 445,198 square miles. They form a definite cultural and regional unit, but each has its own national characteristics partially induced by geography. Denmark has its fertile plains and rolling heaths, Finland its forests and thousands of lakes, Norway its mountains and fjords, Sweden its birch-grown pastures and ever-changing scenery of land and lakes. During their long history, going back to the days of the saga, these countries have often quarreled among themselves but are today united in matters of idealism and practicality.

The household culture of the Scandinavian countries will be the subject of this brief book. It is intended as a condensed survey of the situation today. The reader will be confronted with a cavalcade of pictures showing current production within each of the industrial arts classifications—ceramics, glass, textiles, metals, wood and design in general. In connection with this a number of the leading or at least more interesting artists using different techniques will be introduced from each country. It's obviously impossible within the limited framework of this presentation to make a completely fair choice from the many prominent representatives of Scandinavian design, but in order to approach a reasonable objectivity we have largely brought up for discussion those names which have represented Scandinavia in official exhibits arranged by the design organizations of the four countries. It should be emphasized that the selection of items surveys both the more decidedly functional wares and the artistic articles (with perhaps some conscious emphasis on the latter), and the design

artists from the pioneers to the present. The selection is also meant to illustrate national characteristics of the four countries within the framework of the general features unifying Scandinavian production. Finnish art textiles are distinguished by a darker, more somber colour-scale than, for instance, that of the Norwegian, which is more gay and colourful. One can also contend that, in general, Danish ceramics are more vivid and varied than the Swedish, which have more of a tendency toward austerity of form and a restrained glaze. The striking unity of the Scandinavian form culture, rather than the national differences, is however the important point.

In general this book will attempt not so much to describe details as to draw general contours, less to stress each country and its designers than to consider the unifying aspects of the Scandinavian scene which leading appraisers from the outside regard as making an important contribution to the æsthetic culture of the western countries.

Good Everyday Wares

"Make something beautiful, do something different. Take all the time you need. Just work when and how you please."

These welcoming words, spoken in 1916 by the head of a large glass company to his newly appointed art director, have become famous in Scandinavia. Not all designers at that time received such munificent receptions from their employers, but the occasion is worth mentioning because it was so typical of the determination on the part of a small group of Nordic leaders in applied arts to bring about a regeneration. This group was not composed solely of manufacturers but also included artists, architects, museum curators and critics. Of course one should not forget that some attempts to modernize production in industrial art were made as early as the turn of the century, but there are many indications that the "birth" of modern Nordic applied arts occurred around 1920. Many of the principles which today determine the course of Scandinavian milieu and design were formulated at that time. One could even go so far as to assert that the contributions of these pioneers gave rise to the striking international influence which Nordic designers are now exercising for the first time in history.

Previously these remote Scandinavian countries have invariably been the recipients of new ideas and styles from the great cultural centers with the possible exception of brief periods during the Bronze Age, the Middle Ages and the latter part of the 18th century. Their poverty and lack of natural resources such as precious metals, stones and wood offered rather meagre possibilities for royal or feudal splendour. A spirit of austerity and simplicity there transformed the somewhat sumptuous expression of design common to Continental styles. The Scandinavians had to practice stringent economy and

make full use of the limited resources available. One can say that these restrictions left their mark on what was produced.

Today these northern countries, with their relatively high standard of living, find themselves in an entirely different situation. But this principle of limitation is still valid in more than one respect. First and foremost because the modern way of life itself embraces a measure of simplicity and artlessness, but also because modern industrial methods are predicated on the principle of economy in materials, weight, volume and design. This is mentioned merely to point out that the ties with traditional regional design are probably more marked in Scandinavia than in most highly industrialized countries and that this situation has been significant in current developments.

Now back to the original quotation. The head of the glassworks greeted his new artist during a period when the aims of applied arts were obscure. Most household things had looked roughly the same since the end of the 19th century. They were heavy, bulky, impractical and over decorated in conformity with the bourgeois ideal. The quality products, over and above this, commanded prices that made them available only to the privileged few.

Attacks on this antiquated household culture were initiated under the battle cry "More beautiful things for everyday use," which was the title of a propaganda booklet published in 1919. This slogan was inspired by a similar motto used by the so-called Werkbund-movement in Germany, which in the beginning was the prototype for the Nordic renaissance. In other words, it didn't materialize out of thin air but was linked to Continental trends.

A number of different motives were behind the pioneer achievements, the complicated interweaving of which is still far from being disentangled. There was a good measure of idealism that envisaged quality products available to everyone. There was political radicalism which wanted to realize a democratic household culture. There was pedagogical zeal. They wanted to instill in people a knowledge of not only what was practical but also what was beautiful. There were artists and designers who wished to create a body of work representative of the ideals of a new era, and there were manufacturers who saw financial possibilities in farsightedly directing their production toward quality wares for a broad new circle of customers. Many of these manufacturers were anxious to serve a good cultural cause as well. In general everyone felt that improved milieu from both the practical and æsthetic viewpoints would result in better and happier people.

Last but not least was the important technical factor. Industrialization occurred late in Sweden, much later than in England for example, and within the industrial arts it happened to coincide to some extent with the pioneer days of "More beautiful things for everyday use." Thus industry and the new design concepts came together spontaneously.

Obviously one should keep in mind that these events had somewhat varying manifestations in the respective Scandinavian countries, just as the period of maturation for the new precepts differed. A sort of average timetable of development is all that can be suggested here.

When the Nordic industrial art following the new line was first shown to an international public at the Paris Exhibition in 1925, it enjoyed a certain measure of success, especially the glass. Critics and public alike paid a great deal of attention to the magnificently engraved pieces but also noted the remarkably refined everyday glassware. Dating from that period Scandinavian applied arts have been characterized by the fact that the same company, under the same artistic direction, produces both the exclusive items and carefully designed goods for everyday use. Interest in Scandinavian art handicraft and industrial art gradually grew abroad. But the first major break-through came in the 30's due to the successful participation in three world expositions: Chicago 1933, Paris 1937 and New York 1939. Since the Second World War the number of international exhibits has greatly increased. The Scandinavian countries have had joint showings in both the United States and France, and have been regarded more or less as a single unit at the so-called Triennale in Milan. Moreover, each of the countries has arranged a number of independent showings either in the interests of cultural goodwill or on a purely commercial basis. In most instances these have received much attention and helped to further strengthen and enlarge the interest in Scandinavian production.

Now for a brief account of the developments of the last few decades within the field of applied arts in the Nordic countries. It took about a decade before the above-mentioned renaissance achieved a full scale break-through. This is widely considered to have occurred at the Stockholm Exposition in 1930, an important show even from an international viewpoint. This consistent application of the principles of functionalism in the fields of architecture and household wares gave rise to one of the most intensive cultural debates of the first half of the century in Scandinavia. The violent

discussions between the traditionalists and the functionalists cut across all social levels, and for the first time the general public began to take part in an exchange of ideas concerning our milieu and the things around us. More and more people began to realize that a new way of life required a remoulding of our entire surroundings. It was not, of course, just accidental that these discussions took place concurrently with the emergence of political democracy.

This debate has continued almost without pause since the 30's. Exhibits, newspaper and magazine publicity, courses and lectures have kept it alive and made more and more people aware of the questions involved. In their respective fields, city planners, architects and designers have laboured to adapt our large mutual and little private environments to the demands of the times. Scientific research is stressed as a prerequisite for design. There are facts and figures on how a proper kitchen should be fitted out, how big the beds, dining tables, chairs and cupboards should be in order to fulfill reasonable practical requirements, and many other tests of function have demonstrated the best construction for utility wares worthy of the name. The results of research have formed a valuable basis for sensible designing wich Scandinavians deem desirable when it comes to articles meant distinctly for everyday use.

In this connection it may be worth pointing out that the more extreme movements in the field of applied arts have never really taken hold in Scandinavia. The most radical functionalism never caught on and movements of the Bauhaus type, though somewhat influential theoretically, have never played an important role. Perhaps the sparse population of the Scandinavian countries has caused them to regard the individual as the centre of the milieu, a limited and unostentatious milieu but to some extent idyllic. Even today the Scandinavian home is a little place where one quite naturally employs unpretentious means to bring comfort and warmth "into the confining circle of the evening lamp."

One of the fundamental reasons for the relatively swift realization of the renaissance in applied arts is that it was inspired and partly directed by independent, idealistic organizations enjoying the trust of the consumer, designer, producer and even the authorities. An organization of this sort exists in each of the Nordic countries. One could go so far as to state that almost all important happenings within the field of applied arts in Scandinavia can be traced back in one way or another to these organizations. They haven't merely limited them-

selves to raising the general level of taste, but have also encouraged and criticized the manufacturer, arranged contacts between qualified designers and producers in handicraft and industry, published magazines and books, and organized exhibits, lectures and courses. They've been able to operate on a national scale because of the diminutive size of the Scandinavian countries and have achieved a spontaneous co-operation over common borders. These organizations are primarily responsible for the representation of Scandinavian applied arts abroad, arranging exhibits and supervising Nordic participation in international displays.

The Swedish Society of Industrial Design was founded in 1845, and its purpose is "to bring about improvements in the products of Swedish handicraft and industry through co-operation with artistic forces, better the household culture, and work to raise the general level of taste." After a reorganization in 1915 this decidedly modern movement began its co-operation with artists and industry. It was characterized from the very beginning by a strong social emphasis and radical æsthetic leanings. A number of showings concentrating primarily on household problems followed the significant exhibition of 1930. The Society acts as the only rallying point in the country for the separate interests of the producer, designer and consumer. It publishes *Form*, the leading magazine in Sweden for art handicraft and industrial art, with special emphasis on the home and its furnishings. The Society also published *Kontur*, a more exclusive magazine aimed at a foreign audience. The Society's address is: Nybrogatan 7, Stockholm Ö, Sweden.

The Finnish Society of Crafts and Design was founded in 1875, and its object is to promote Finland's art handicraft and industrial art. Like the other Nordic countries it seeks to encourage co-operation between artists and industry. The Society also trains handicraftsmen, interior decorators, graphic artists and drawing instructors in the state and municipally supported Industrial Arts School, Atheneum, in Helsinki. The Industrial Arts Museum in Helsinki, founded in 1871, is also administered by the Society. The Society's address is: Södra kajen 10, Helsinki, Finland.

The Danish Society of Arts and Crafts was founded in 1907 and reorganized in 1942. It promotes co-operation between artists and industry and organizes exhibits and extensive information programmes. It can also be credited with pushing through legislation for the protection of art handicraft designs. In 1928 the Society began

publishing a magazine, which since 1948, under the name *Dansk Kunsthaandværk* (Danish Art Handicraft), gives monthly reports covering important events in this field of activity. It organizes regular exhibitions in Denmark and is also responsible for the country's official representation at important exhibits abroad. The Society's address is: Bredgade 66, Copenhagen, Denmark.

The Norwegian Society of Arts and Crafts and Industrial Design was founded in 1918 and obtained its present name in 1952. This society differs from its sister organizations in that it has permanent local branches with definite work programmes and policies. The branches are situated in Bergen, Kristiansand, Oslo, Stavanger and Trondheim. These local organizations are affiliated with and co-ordinated by the National Society which is responsible for the different programmes within Norway's borders as well as for the country's official representation abroad. The Society's address is: Maridalsveien 87, Oslo, Norway.

The production which the above-mentioned organizations are trying to foster can be divided into three categories:

HOME CRAFT. When the ancient Nordic handicrafts were being threatened with obliteration by the pressures of growing industrialization, patriotically oriented home craft organizations were formed for the purpose of preserving the wealth of old patterns, and stimulating the production of traditional wares wherever and whenever possible. The technical know-how and models for the production of textiles and items in horn, bone, wood, birchbark, iron, copper and other materials were collected and systematized under the guidance of museum curators and other experts. Groups were organized throughout the countryside, and the individual members were to use their spare time to continue or again take up the production of such goods, often for the purpose of earning much-needed extra income. Through the years the rising standard of living has to some extent eliminated this motive, but, on the other hand, a growing interest in handmade things has been a natural counter-balance to the predominating body of excellent but impersonally produced factory articles.

ART HANDICRAFT. This production of exclusive articles is carried on by individual artists in small workshops or studios. Art handicraft is

prevalent in all four Nordic countries. A prerequisite of such work is an interested and culturally well-informed public with sufficient economic resources.

INDUSTRIAL ARTS. Quantitatively speaking this is the most important production of the three, but it's typical of Scandinavia that even here you can't really speak of mass production since both the market and the industries are too small. Instead, possibilities exist for more varied and often radical designs with a finish which can vie with that of handmade articles. More often than not, porcelain, glass and textile companies will conduct studio production in conjunction with their factory production, thus affording designers an opportunity to experiment with individual creations.

With all due regard for the importance of effective organization, social goals, economics, technology and ideals, we must always keep in mind that first and foremost it is the individual designer who created and continues to create the good Scandinavian applied arts. The pioneers in the field were often painters, sculptors, graphic artists or architects who bravely wrestled alone with the problems of production, industrial organization and new raw materials in order to acquire a knowledge of the requirements of their work. They learned to cope with manufacturers, foremen, technicians and workers, and were also willing to subordinate themselves when necessary to practical and technical demands and become part of the industrial team.

Small countries have to make the most of available talents. The first rate glass artist must co-operate with the master glass blower. The leading ceramist must rely on the support of the clever turner and excellent glazier. The silversmith is called away from his workshop to lend his talents to the metal industry, and the weaver who creates colourful tapestries in fine yarns must often function as a design co-ordinator for yard goods at a textile factory.

The pioneers of the 20's are now famous names. They act as teachers for the next generation, and the "grandchildren of the pioneers" who are carrying on the tradition have often been directly influenced by those who broke the new ground. Here again the diminutive size of the Scandinavian countries has had an effect. Most of the leading artists are personally acquainted and quite familiar

with each other's work. Even between the generations there exist many ties. The older artist can easily gather a group of disciples around him. And the novice who seeks advice and help can find experienced teachers without undue difficulty.

Even the neophytes agree that the important principle in present day Scandinavian design is beauty and elegance, not for their own sakes, but only as they apply to good everyday living. They know that talent must be united with honesty and ethics, knowledge and respect for function. Excessive exclusiveness poses a threat to a design movement which could be considered a modern folk art.

A reaction against the strict objectivity of the earlier days was to be expected as even then there were exceptions. But the new wave of æstheticism will only amount to an empty froth if it isn't conveyed by a wide undercurrent uniting all the elements which go to make up a good product: the interplay of material and weight, volume, finish, usefulness and design. The idea is not to create effects but to fulfill a function and at the same time give every product the additional element of good form.

Ceramics

DENMARK

From the Stone Age to the end of the 19th century women from the province of Jutland in Denmark produced a sort of black utility pottery using techniques that remained unchanged throughout the centuries. These so-called "Jyde" pots were made by placing layers of rolled clay one over the other. The baking was done in the simplest fashion. By 1850 the production of these articles approached 1,350,000 per year, many of them being exported. A newspaper report from that period stated: "A 'Jyde' girl doesn't try to produce something modern. She just makes pots in the way experience has taught her will be best. She doesn't try to be a virtuoso, but simply makes a pot and that's that."

Even today a production of this type is found in a few places, so one can say that Denmark has a tradition of ceramics stretching back unbroken to prehistoric times. In fact, it happens rather often that Danish potters turn to the old "Jyde" pots for simple, healthy inspiration when they feel they've become too clever and refined.

This intimate, manual relationship with the working materials is an important factor in the standard of art handicraft in Denmark and Scandinavia in general. When judging the design

Ceramic sculpture by Hertha Hillfon, Sweden.

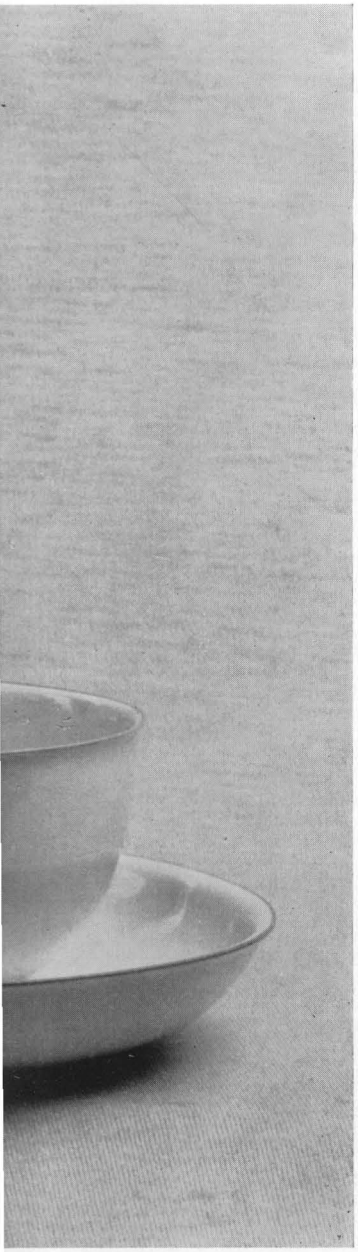
Teapot in chamotte ware by Richard Duborgh, Norway.

Doves in faience by Birger Kaipiainen for Wärtsilä-Arabia, Finland.

worthiness of any object, the first consideration must be: how well has the material been used, technically and æsthetically, for the purpose to which it is being put? A bad design violates the nature of its material. And one material should not be made to look like another, even if this is technically possible, because the unique beauty of each will be lost. Danish potters are usually sensitive to this basic law of beauty. Their innate understanding of what clay can legitimately be made to do comes from the fact that they are skilled craftsmen, having served a sufficiently long apprenticeship.

This doesn't mean they follow tradition slavishly. On the contrary, ceramists today are liberating themselves and developing as great an individuality as possible in order to give a unique and independent character to their creations. This fundamental difference between the old and new holds true for all branches of art handicraft. But they've still retained a respect for the nature of the material. For instance, one wants to be able to read the qualities of the clay in the finished product and trace the creative process itself on the walls of the container, to perceive the structure with the finger-tips and let the eye surmise the fine grooves from the turning. Potters like to put a decorative stamp on objects cast in a plaster mould just to accentuate the plasticity of the unbaked clay.

In Denmark even industrially produced ceramics receive a finish and effective use of material from designers trained as craftsmen. Denmark's oldest porcelain factory is Royal Copenhagen which was founded in 1775. Their porcelain has been internationally famous since the end of the 18th century, especially the dishes with the cobalt blue "mussel design" done in dainty arabesques. They are still produced today and are no doubt one of the world's best-known services. The factory also



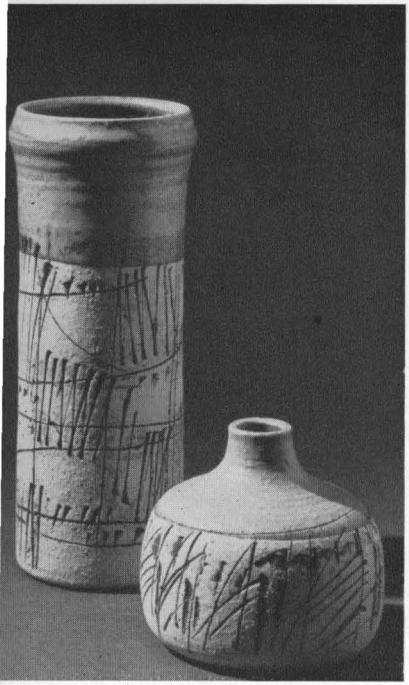
Cup and teapot from a porcelain tea service with a pale, yellowish glaze by Gertrud Vasegaard for Bing & Grøndahl, Denmark.

won renown in 1889 when it launched underglaze decoration, a coloured pattern put on the bisque ware before the glaze is applied. This is regarded as one of the few really significant ceramic innovations of the 19th century. Another large porcelain factory in Denmark, Bing & Grøndahl, was founded in 1853. This factory also produces a porcelain with the mussel pattern, and in many respects plays a role equal to that of Royal Copenhagen.

The production of both of these companies is dominated by porcelain tableware. Porcelain is a hard, non-absorbent clay body which is white and translucent. In the making of porcelain the bisque is low-fired and the glaze very high, particularly in the case of Copenhagen porcelains. As mentioned before, the Danish companies are still manufacturing old tableware patterns which have become classic. But lately many new and entirely modern models have been introduced. As a rule these have simple, pure lines, the plates often without a border. One of the medium sized porcelain companies, Danmark, has come out with a coffee service which has double walls like a thermos, thus eliminating the need for a handle.

The current artistic focal point of Danish ceramics, however, is not porcelain but another material, stoneware. This is a logical reaction against the dominant position porcelain held for several decades early in the century, but even more it is due to the aforementioned tendency toward the pristine and primitive which distinguishes present day Scandinavian applied arts.

Stoneware has been the prevailing material in art ceramics during the last three decades. This is



Chamotte ware vases with carved decor by Lisa Larson for Gustavsberg, Sweden.

Vase in stoneware with solfatara glaze, height about 16 inches, by Axel Salto for The Royal Copenhagen Porcelain Factory, Denmark.

a high-fired ware with little or no absorbency, usually gray in colour but sometimes tan or slightly reddish. In many respects stoneware is similar to porcelain, the chief difference being the colour which is the result of iron and other impurities in the clay. Stoneware glaze is often subdued and delicate with a deep lustrous shimmer. The yellow vase on page 25 was executed by Axel Salto, one of Denmark's foremost specialists in stoneware. His pieces have a characteristically heavy, muscular shape, and they are often suggestive of fruit with a juicy, shiny peel. On page 32 there's another example of Danish stoneware, a tureen by Gertrud Vasegaard, one of Denmark's outstanding ceramists. She comes from a long line of potters and knows the work thoroughly. Her creations always have a touch of solidity and strength. Shown in the same picture is a stoneware vase glazed by Nathalie Krebs, a chemist and glaze specialist by profession. In the early 30's she started her own workshop, Saxbo, which soon became a centre for stoneware production in Scandinavia. Nathalie Krebs is famous for her soft, refined glazes in the Chinese style. Lately, in line with current trends, she has begun to utilize more vigorous and picturesque glazes. She works with a number of designers, but Eva Staehr-Nielsen, who designed the vase on page 32, is one of her main collaborators.

A growing interest in earthenware appeared on the horizon during the 50's. It is a low-fired pottery, usually red or tan in colour with a certain amount of absorbency. In contrast to the soft, lustrous glaze of stoneware, earthenware has a clear, full glaze which often, if not always, gives a cheery, gay impression. Two Danish articles of this type are shown on page 40. The tureen on page 29, by the Norwegian, Rolf Hansen, perhaps illustrates even more clearly the qualities of earthenware.

The "Jyde" pots mentioned in the beginning of this section are of earthenware. Danish ceramics

have come full circle with the renewed popularity of earthenware articles. They are so indigenously Danish (and Scandinavian) in their stability and valid use of materials in which the artist's deep respect for the true character of clay can be traced, and in the obvious connection between their practical use and appearance. Danish ceramics are seldom experimental. They've developed slowly, not in leaps and bounds.

Another characteristic feature of Danish ceramics in recent decades has been the sparse use of ornamentation. This somewhat conscious striving for purity is encountered in most branches of ceramic art, but richer ornamentation seems to be on the way. However, it will never be a question of decoration for its own sake. Ornamentation must always serve to emphasize the form of the object and be suited to the potentialities of the material. The vases shown on page 40 are good examples of this and can be mentioned as typical of the latest developments in Danish ceramics. This holds true for the production in the large factories as well as in the many small studios, where individual artists are creating their own variations on the characteristic Danish theme.

SWEDEN

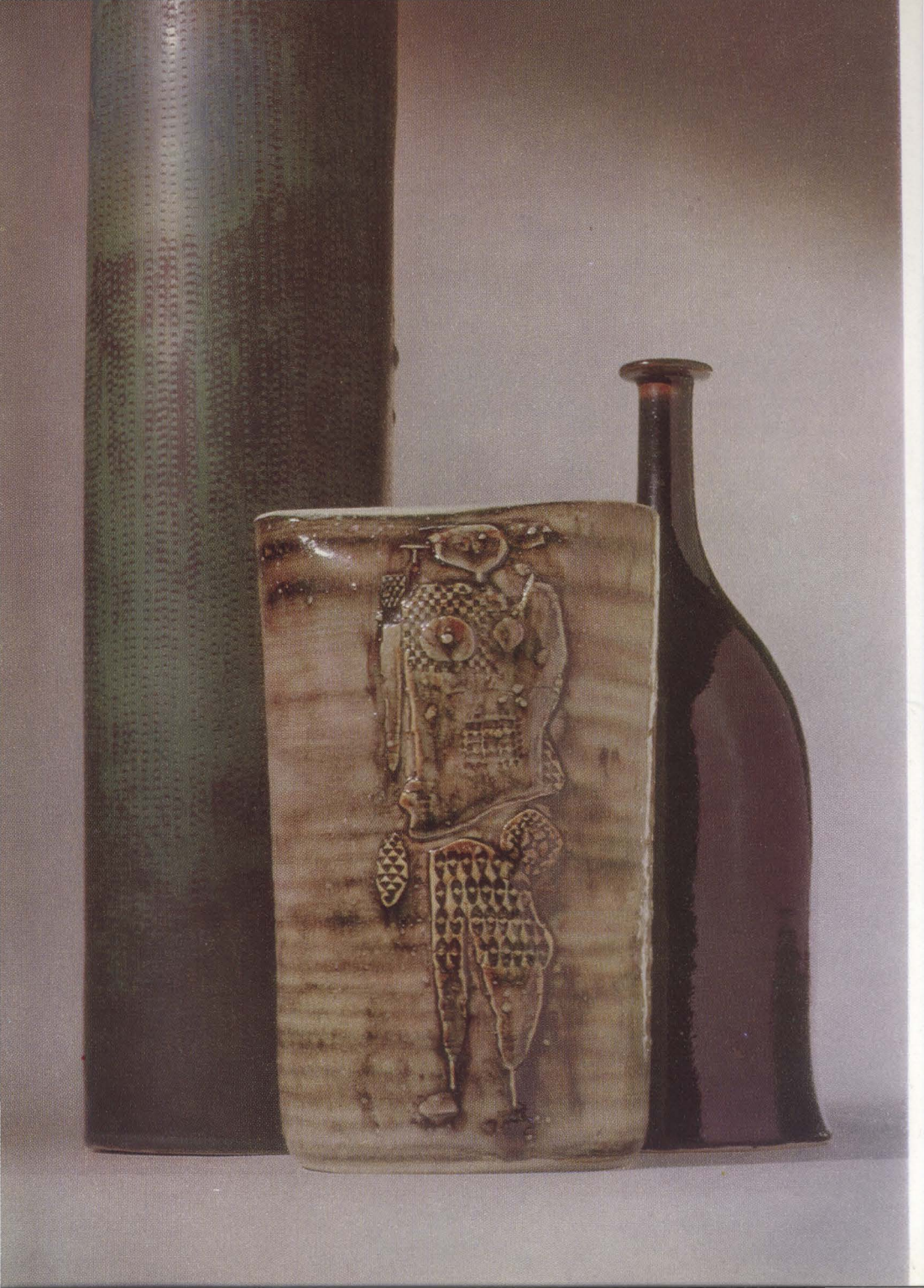
While Denmark's forte is art ceramics, Sweden's strength lies in utility wares, and while Denmark has many potters working individually in small studios, Sweden's outstanding representatives in the field are more often than not employed in large factories. By 1726 the first faience factory in Sweden was already established. This was Rörstrand, still the largest in the country and Europe's oldest in continuous production. Gustavsberg was founded 1827. In the 1860's this company introduced bone china, a hard translucent chinaware. The body contains a large amount of bone ash. This is still the company's specialty. Other large

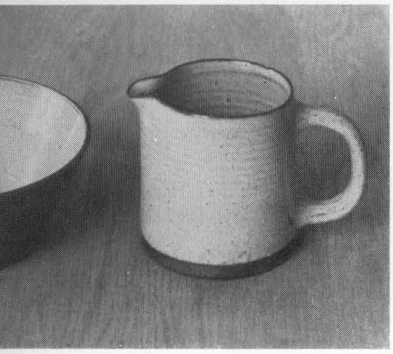
Stoneware pot by Erik Plöen, Norway.

"Mon Ami" tea service in feldspar porcelain by Marianne Westman for Rörstrand, Sweden.

Following double page spread: Stoneware vases by Stig Lindberg for Gustavsberg, Sweden.

Tureen in earthenware by Rolf Hansen. Pot in stoneware by Dagny and Finn Hald. Jar with cover by Richard Duborgh. All made in Norway.





Bottles, pitcher and bowl in stoneware by Signe Persson-Melin, Sweden.

Two stoneware articles from Saxbo. Glaze by Nathalie Krebs. Design by Eva Stæhr-Nielsen. Denmark.

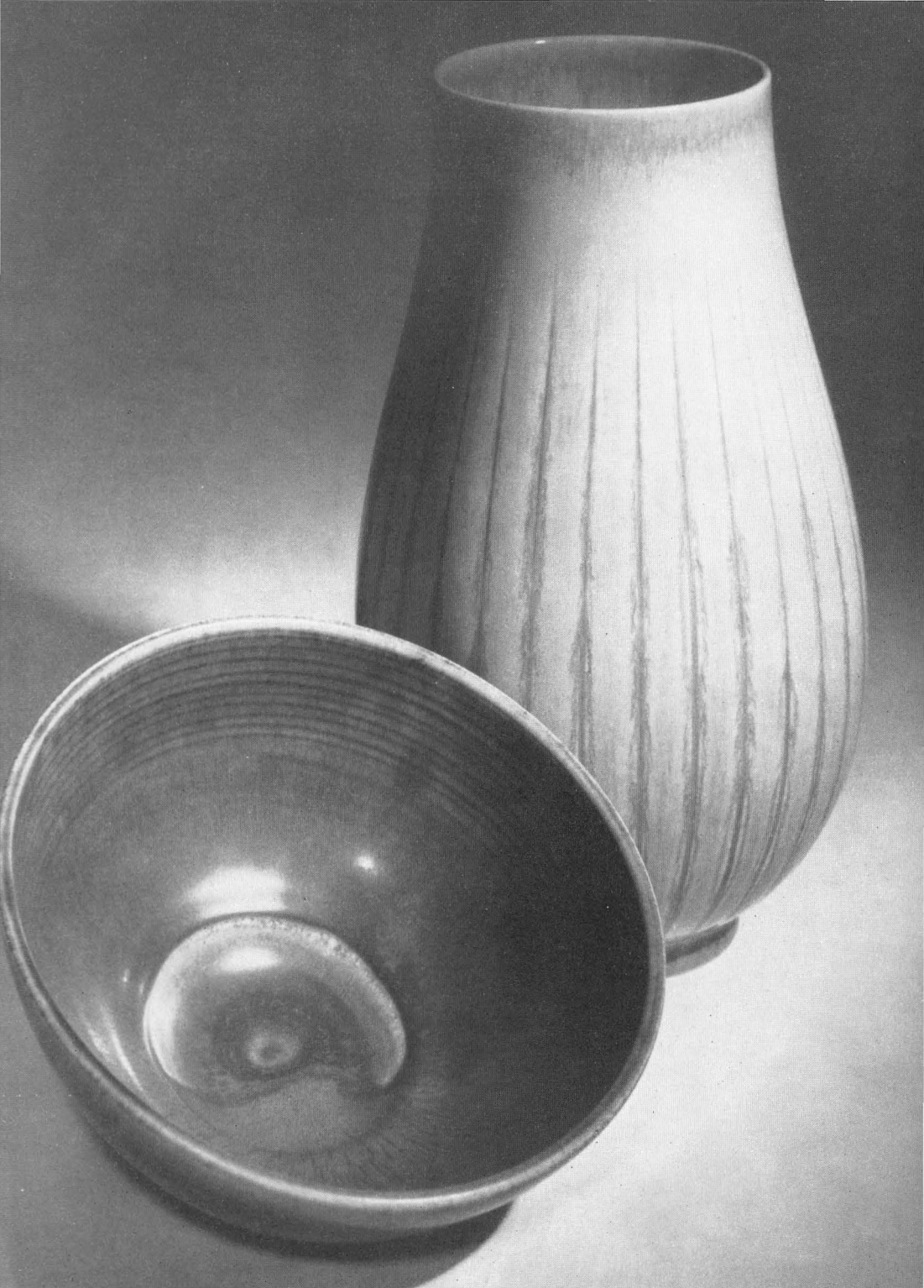
Following double page spread: In the foreground tureen in stoneware with underglaze decoration, by Gertrud Vasegaard for Bing & Grøndahl. Stoneware vase by Christian Poulsen. In the background stoneware vase with glaze by Nathalie Krebs, design by Eva Stæhr-Nielsen for Saxbo. All made in Denmark.

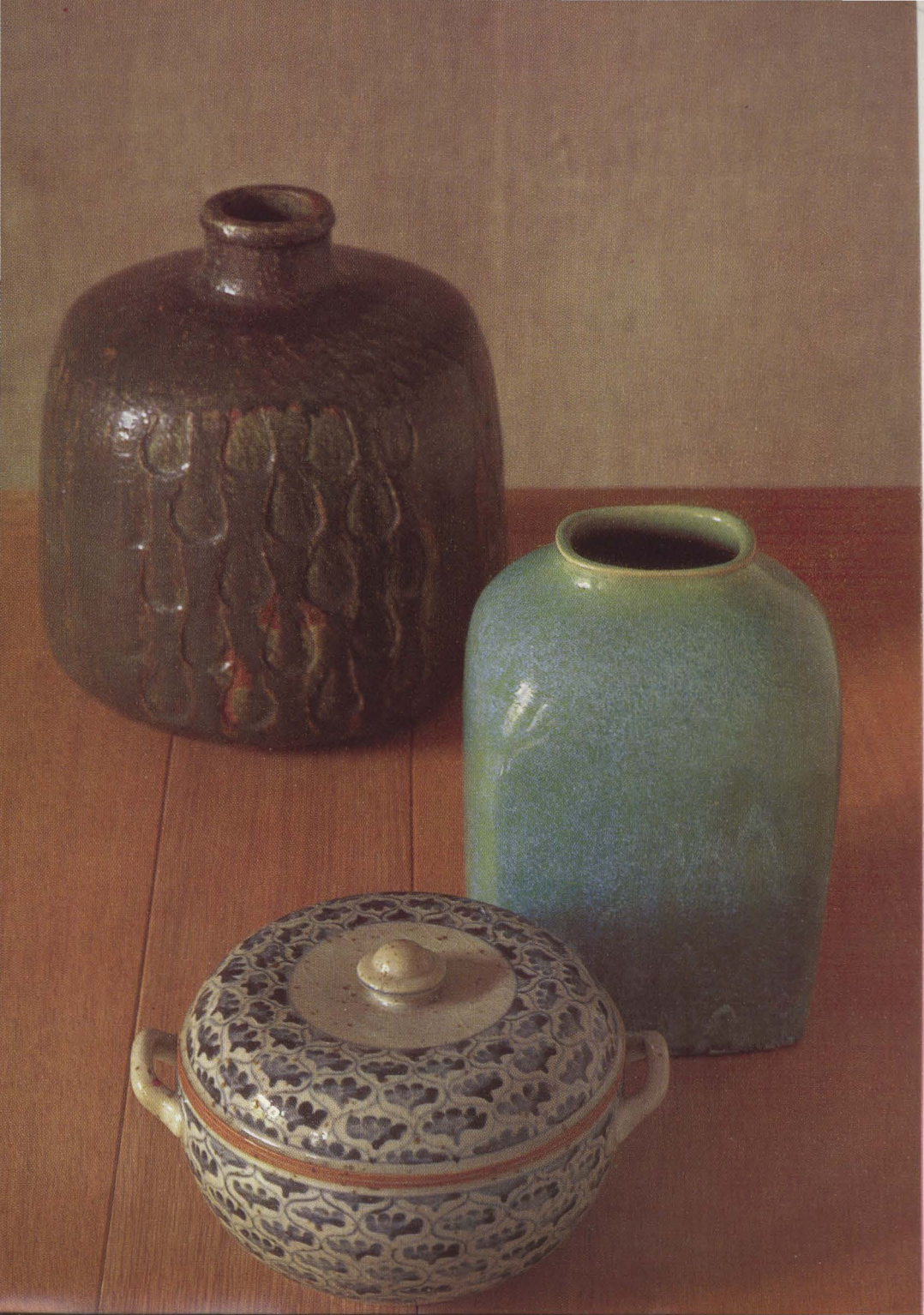
Pot in stoneware, by Carl-Harry Stålhane for Rörstrand, Sweden.

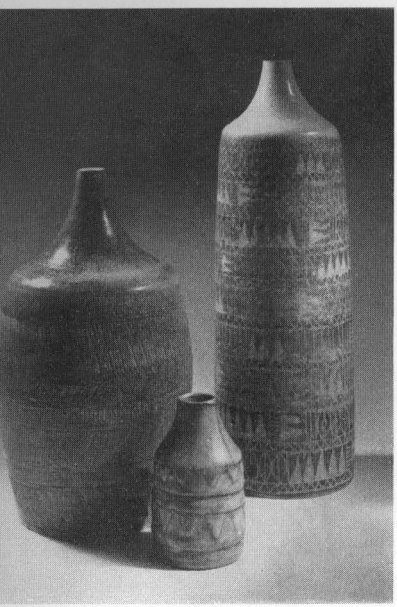
porcelain factories are Upsala-Ekeby, founded in 1886, Gefle Porcelain and Karlskrona Porcelain, all of which belong to the same firm.

In Sweden the single-minded concentration on everyday products began around 1920, when The Swedish Society of Industrial Design arranged for a number of artists to join the above-named industries. At that time Wilhelm Kåge went to Gustavsberg, Arthur Percy to Gefle, Edward Hald —who later was to devote himself entirely to glass —to Karlskrona and, somewhat later, Gunnar Nylund to Rörstrand. These men have all been pioneers in Swedish and Scandinavian applied arts. Most of them were painters, but when they went over to industry they applied themselves to systematically solving the many difficult problems involved in mass production. Their first goal was to design practical, beautiful and inexpensive wares for the man in the street. However, they were also at liberty to design individual pieces of a more exclusive nature. Thanks to them special studios for creative production were erected at the factories. The companies previously mentioned and a number of others in Scandinavia continue to carry on a production of good quality everyday wares side by side with more select items.

The tableware and vases on pages 35 and 28 respectively are examples of this double production. All were made at Gustavsberg. The former is a rustic, everyday service in olive-green stoneware designed by Karin Björquist. She belongs to the younger generation of ceramists who are linked to old pottery-making traditions. She often uses simple decorative stamps to give life to the different pieces of the service. The latter is an example of exclusive stoneware vases. Their elegant design is in keeping with the polished glaze, and illustrates the excellent artistry of Stig Lindberg. However, it's just as likely that Lindberg will design tableware and Björquist more individualistic pieces.







Vases in stoneware, intended for use as lampstands, by Dagny and Finn Hald, Norway. "Everyday" tableware by Karin Björquist for Gustavsberg, Sweden.

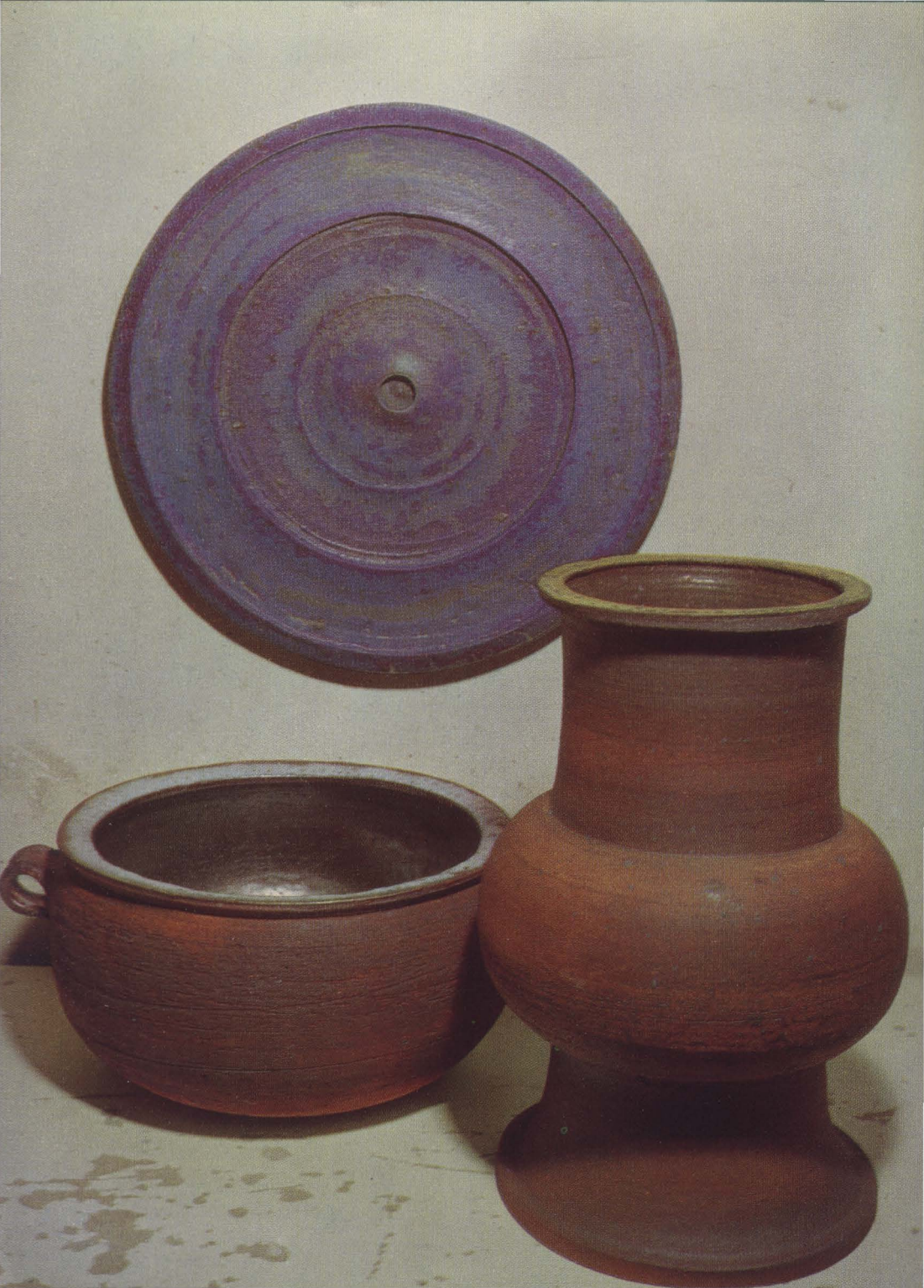
Following double page spread: Samovar in stoneware with a brass tap by Kaj Franck.

Tea cup (right) by Ulla Procopé. Foreground, coffee cups by Kaarina Aho. All made at Wärtsilä-Arabia, Finland.

Three articles in chamotte ware by Kyllikki Salmenhaara for Wärtsilä-Arabia, Finland.

A parallel situation exists at Rörstrand. Shown on page 26 is a tea service decorated with a cobalt-blue flower pattern by Marianne Westman. Her specialty is tableware with cheerful, graceful ornamentation. On page 33 there's a picture of a virile stoneware pot by Carl-Harry Stålhane, her colleague at the same factory. This is, moreover, an interesting example of the importance of co-operation between the designer and the technician in Scandinavian industry. The unusual pattern and colour-scale of the pot didn't come about through the use of pure metal oxides, the normal glazing procedure. Instead, nature's own material has been utilized: clays and earth dug up from the depths of an interesting geological tract in the vicinity of Lidköping, the city where Rörstrand is located. The complex chemical composition of the clay when baked results in the strangely beautiful colour of the pot.

For the sake of simplicity, one can say that at present there are three types of ceramics receiving special attention at the smaller factories and pottery studios. The two stoneware pitchers on page 41 were made at Andersson & Johansson, a small factory employing 80 persons. Their activities are based entirely on sound, indigenous traditions of design, and they produce substantial utility wares which are none-the-less quite refined. A somewhat similar but more boldly creative conception is expressed by Signe Persson-Melin's rustic articles on page 30. The second basic type of art ceramics is stoneware in the classic Chinese style, such as that by Ingrid and Erich Triller shown on page 42. They are attempting to achieve a genteel, restrained form, and they employ subdued and extremely delicate glazes. The third type of ceramic is represented by Hertha Hillfon's earthenware sculpture on page 18. This artist has shown a special interest in ceramic sculpture, and she works in a bold and vigorous spirit.



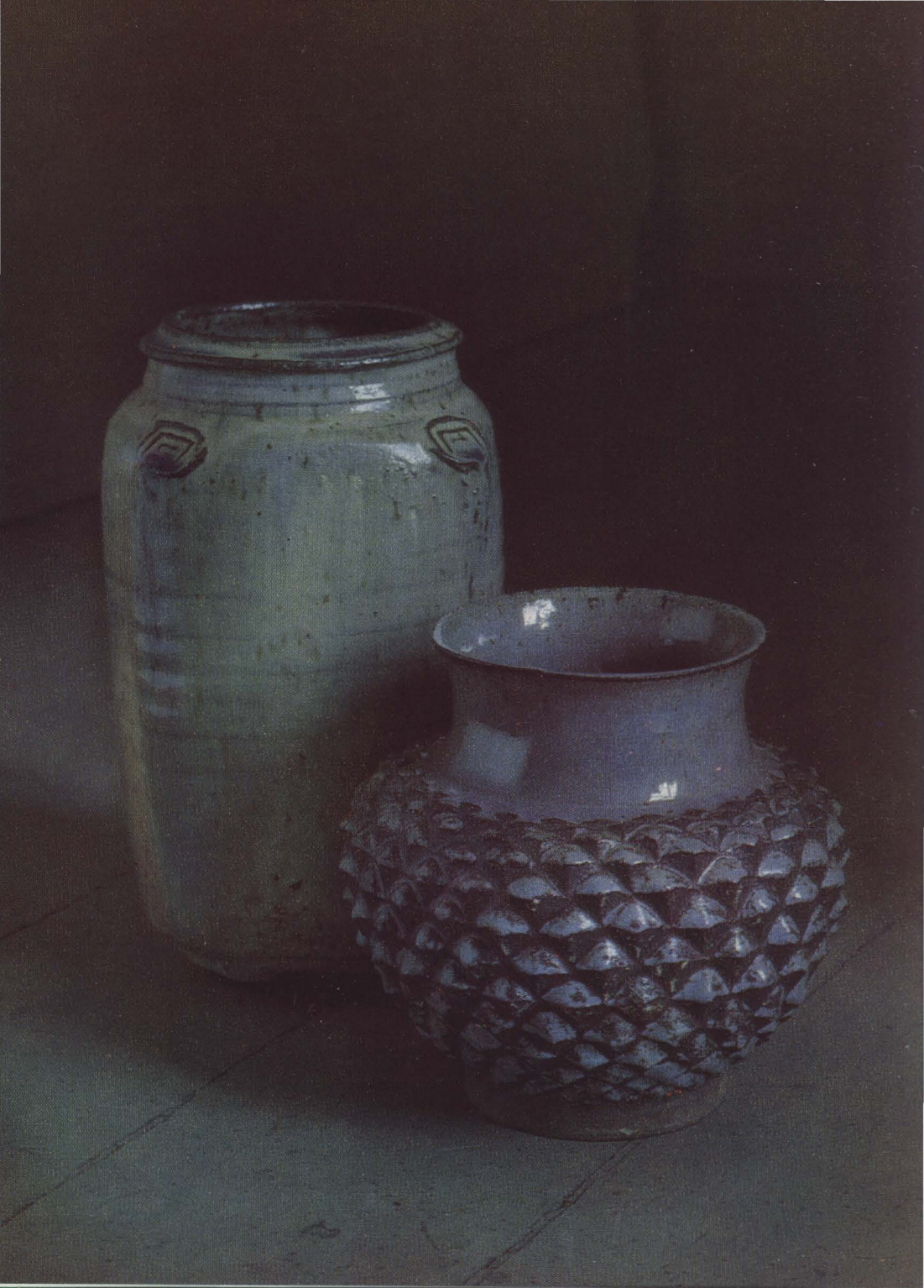
Double-spouted pot by Francesca Lindh for Wärtsilä-Arabia, Finland.

FINLAND

The Wärtsilä-Arabia porcelain factory in Helsinki completely dominates ceramics in Finland. The factory was established in 1874 and is the largest of its kind in Europe today. The greater part of the production consists of technical wares and bathroom and toilet porcelain, but in conjunction with this Arabia conducts a studio production of art ceramics which have become all but legendary, and serve as an excellent example of the principles responsible for elevating the Scandinavian applied arts to their present eminence.

The company has set up a number of practical and beautiful artist studios on the ninth floor of the modern factory overlooking water and woods. Here the Arabia artists work and create as they will, with the full resources of the factory at their disposal. Consequently, at international exhibitions Finland has been able to display ceramic collections of rare versatility and quality. They range from the good everyday product to the most exclusive one-of-a-kind items. The pictures on pages 36 and 37 give some idea of the character of this production. On the left is a tea samovar designed by Kaj Franck, currently one of Scandinavia's most outstanding designers. The samovar is, as you may know, of Russian origin, and the fact that Franck designed such an item is suggestive of the border-line position Finland holds between East and West. There are many features of Finnish design which bear witness to the fascinating and fruitful blending of the two cultures. Obviously the samovar is also radically modern in form and in accord with the highest ideals of Scandinavian design.

The picture on page 37 shows a completely dif-



ferent type of ceramic from Arabia. Kyllikki Salmenhaara is one of many Finnish designers inspired by the harsh nature of the landscape. Her items in coarse stoneware are considered characteristically Finnish in their conception of form and materials. A related interpretation is illustrated with the double-spouted pot by young Francesca Lindh on pages 38–39. Another famous woman ceramist is Toini Muona. Pictured on page 43 are some of her tall, slender vases called "grass." She has made endless variations of these through the years, and all are expressions of her intense feeling for nature. The picture on page 21 can be held up as another example of the slightly oriental touch in certain types of Finnish ceramics. The gentle doves were executed by Birger Kaipiainen, storyteller and colour-mystic of great individuality. He creates strange human or animal figures with an almost Byzantine grandeur. These he decorates richly with flower or butterfly designs and rather often he decks them with strings of coloured ceramic beads.

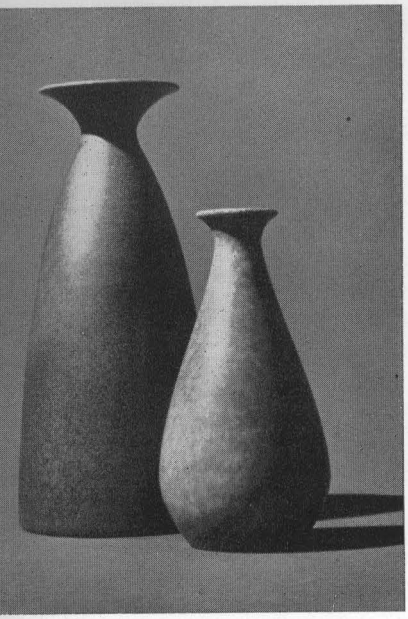
NORWAY

Most genuine Norwegian ceramics and other applied arts springing from the people are stamped by a daring and buoyant gaiety. Among the most famous are the so-called Trönder ceramics, ornamented with a lush pattern in red, yellow, green, brown and black. In Norway, as in Denmark and Sweden, one finds some ceramists employed in industry and others working independently in their studios. The latter are most prevalent, as one would expect, in a country like Norway where industries are few and relatively small.

The larger porcelain and ceramic companies are: Porsgrund Porcelain Factory founded 1887, Egersund Faience Factory founded 1847, Figgjo Faience Factory in production since 1948, and Stavangerflint founded in 1946.

Pitchers in stoneware by John Andersson for Andersson & Johansson, Sweden.

Little earthenware vase (foreground) by Lisbet Munch-Petersen. Vase in high-fired red clay with green glaze by Gutte Eriksen. Both from Denmark.



The ceramic articles on page 29 give a good idea of what is being produced in Norway. The earthenware tureen by Rolf Hansen is stamped with exuberant Norwegian gaiety and candour and is closely related in every respect to folk art. Hansen and a couple of assistants run a workshop in the little town of Kongsberg, where they make a line of utility and ornamental things that are immediate and anything but sophisticated. The stoneware pot in the same picture was produced by a young married couple, Dagny and Finn Hald. They work together in their unpretentious country studio, he being responsible for the form and she for the ornamentation. Another example of ceramics by them is shown on page 34. They also work with highly artistic ornamental plaques and reliefs. The third object in the picture, a little jar by Richard Duborgh, exemplifies the unaffected, solid type of small ceramics so common in Norway. His teapot in rough chamotte ware on page 20 can serve as another example.

These unpretentious small workshops have contributed substantially to the remarkable progress of Norwegian ceramics in recent years, particularly in the case of stoneware. A pot by Erik Plöen, a young artist of note, is shown on page 27. Plöen likes to mix his glazes with Norwegian clay and thus he achieves the heavy, vigorous effect evident, for example, in this pot.

Stoneware vases by Ingrid and Erich Triller, Sweden.

Vases by Toini Muona for Wärtsilä-Arabia, Finland.

Glass

SWEDEN

"Glass making is a swiftly flowing drama which cannot be performed with any other material. There are no extras. Everyone has a main part, with the artist as the director. Whether the results are successful or not, it's the intensity of the ensemble that stimulates everyone to new exertions."

These are the words of Edward Hald, grand old man of the art, who helped give Swedish glass its reputation abroad. He continues:

"Come down to the foundry at 6.30 on an early winter morning. It is cold and pitch black outside. The snow creaks underfoot as the glass workers assemble from their homes. Inside the foundry, tongues of flame shoot from the oven doors. Glass which has been melting in crucibles during the night now has the right syrupy consistency. It is at its best in the morning, and that is when artists and workmen create their new designs. The purely manual work is organized in shop teams of three to seven men. Every man knows his place on the team, from the youngest who holds the mould to the master who leads them all. The glass blower's theme is movement, continuous movement. As the glass is worked it's a more or less viscous mass which must constantly be balanced lest it be deformed. The workmen move like ballet dancers between oven mouths and work benches. The heat

Glass by Monica Bratt for Reijmyre, Sweden.

Glasses by Göran Hongell for Karhula-Iittala, Finland.

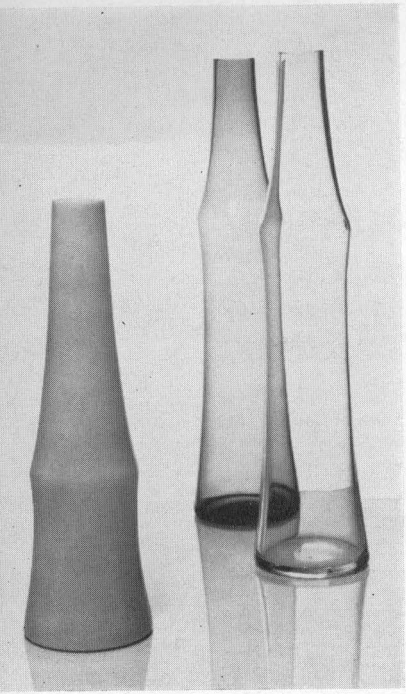
Wine glasses by Sven Palmqvist for Orrefors, Sweden.

in the ovens is around 1600° F. Sweat pours from faces and arms. By nearly imperceptible nods or monosyllables the master gives his orders as he works. This scene is the design artist's field of operation. Drawing boards and studios exist chiefly to get down on paper the characteristics of objects already completed. The real work is done in the foundry."

The art of making glass dates back to the 17th century in Sweden, and during the 18th century several glassworks were established which are still active. Almost all of them are located in the forests of Småland, an area which has become the heart of the Swedish glass industry by virtue of its ample fuel and water power. Some forty of the country's fifty glass factories are found here within a thirty-mile radius.

Much of the credit for the current success of Swedish glass is due to the Orrefors glassworks, the locale of Edward Hald's description. Shown on page 49 are some items typical of their most exquisite present day production, and among the most cherished are the vases thin as soap bubbles. The company also makes table glassware, and some examples of this are shown on page 47. But Orrefors produces still other types of glass, boldly modelled crystal and multi-coloured glass executed by special complicated techniques bearing the names Graal glass, Ravenna glass and Ariel glass.

Sweden's oldest glassworks is Kosta, founded in 1741. It is a vital and successful company with an illustrious past. The current artistic director is Vicke Lindstrand, an experienced virtuoso in glass artistry who has a remarkable ability for self-renewal. Recently he developed a technique in which the juxtaposition of engraved, prismatically cut glass bodies achieved decorative effects of a wholly new character. See picture on page 53. Glass designed by Monica Bratt for the Reijmyre glassworks is unmistakably modern but with the



Glass vases in different colours by Aage Helbig Hansen for Kastrup, Denmark.

Wine glass and cylindrical vase by Nils Landberg and spherical vase by Ingeborg Lundin for Orrefors, Sweden.

restraint and refinement of traditional design, as the picture on page 44 illustrates. In general, Swedish glassworks span the entire register of the material.

FINLAND

"One would like to fuse a glistening diamond with a lump of glass as clear as water, or capture and hide there the heavy tear of a child."

This was written not too long ago by Gunnel Nyman, the late Finnish artist. She is regarded as the reviver of cut crystal, but perhaps her most important contribution was in the field of blown glass with a heavy, shimmering wholeness of form. The quotation was an expression of her devotion to this transparent, supple and plastic material, and at the same time a partial characterization of its uniqueness.

The history of Finnish glass is identical with that of the large glassworks. Notsjö was already founded by 1753, but the production of modern glass wasn't begun until Gunnel Nyman became art director in 1942. Iittala glassworks was established in 1881. But here again genuinely new production didn't get started until the 1940's, when they merged with another leading company and became Karhula-Iittala glassworks. Tapio Wirkkala and Timo Sarpaneva, two of Finland's foremost industrial art designers, are employed here. The former is one of the key figures in the new industrial art of Finland and a brilliant artist in many media. Wirkkala, originally a graphic artist, now works in metal, wood (see picture on page 2) and glass, the latter perhaps the most important. In this medium he has ranged from paper-thin "chanterelle" vases to rock-like cut crystal, from table services to lamps. Sarpaneva is still a young man with a varied career already behind him. He has worked as a graphic artist in applied arts and as a textile artist, and has been

Vases in greyish green glass with bubbles by Erik Höglund for Boda, Sweden.

Vases by Arne Jon Jutrem for Hadeland, Norway.

Following double page spread: Vases in bluish glass by Jacob E. Bang for Kastrup and pitcher in clear glass by Per Lütken for Holmegaard. Both from Denmark.

Vase from "Ventana" series by Mona Morales-Schildt. Prism "Ice-crystals" by Vicke Lindstrand. Both from Kosta, Sweden.

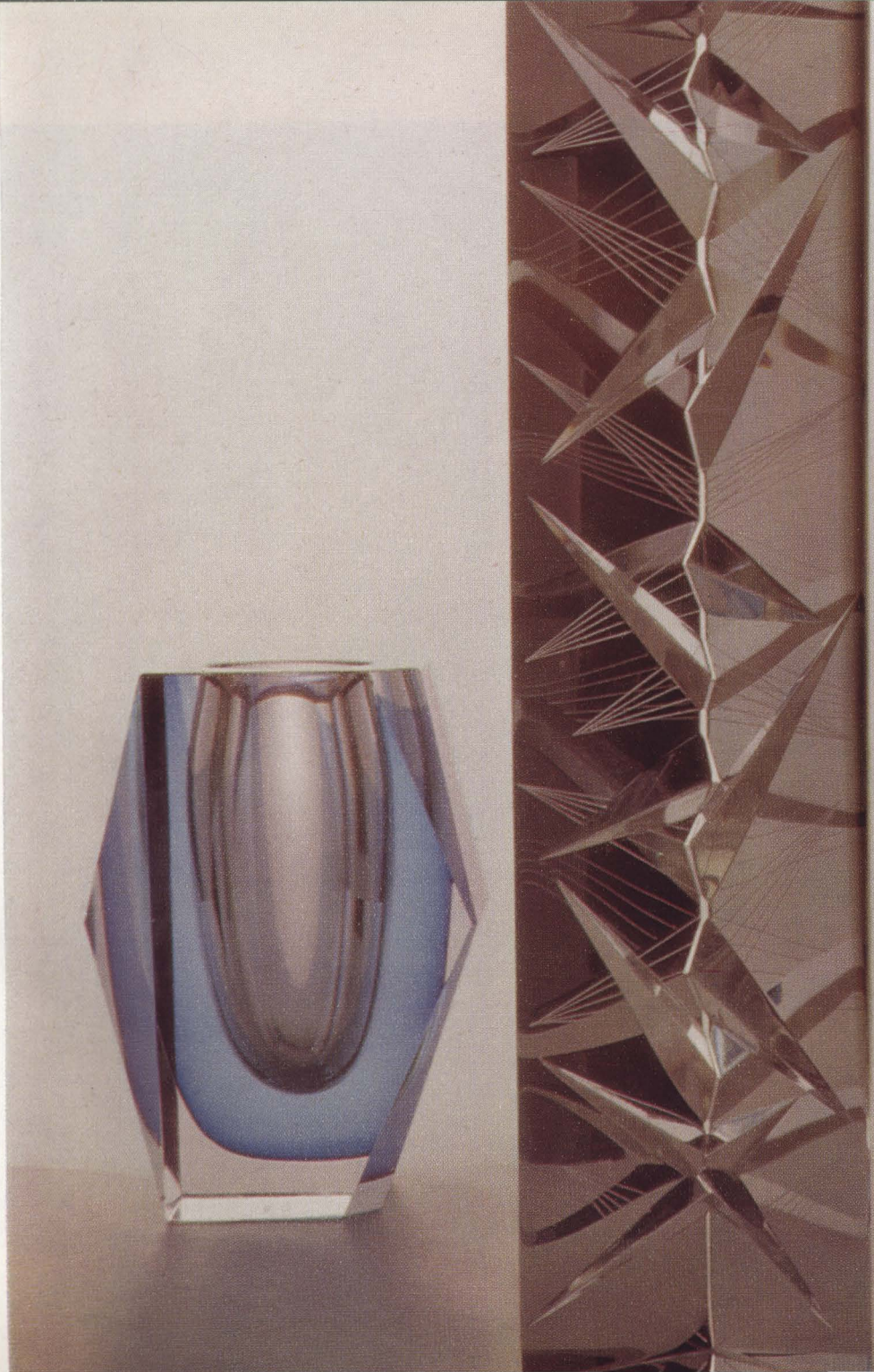
responsible for arranging splendid exhibits and special industrial art exhibitions. His glass shows the cultivated artist's almost subtle elegance of form.

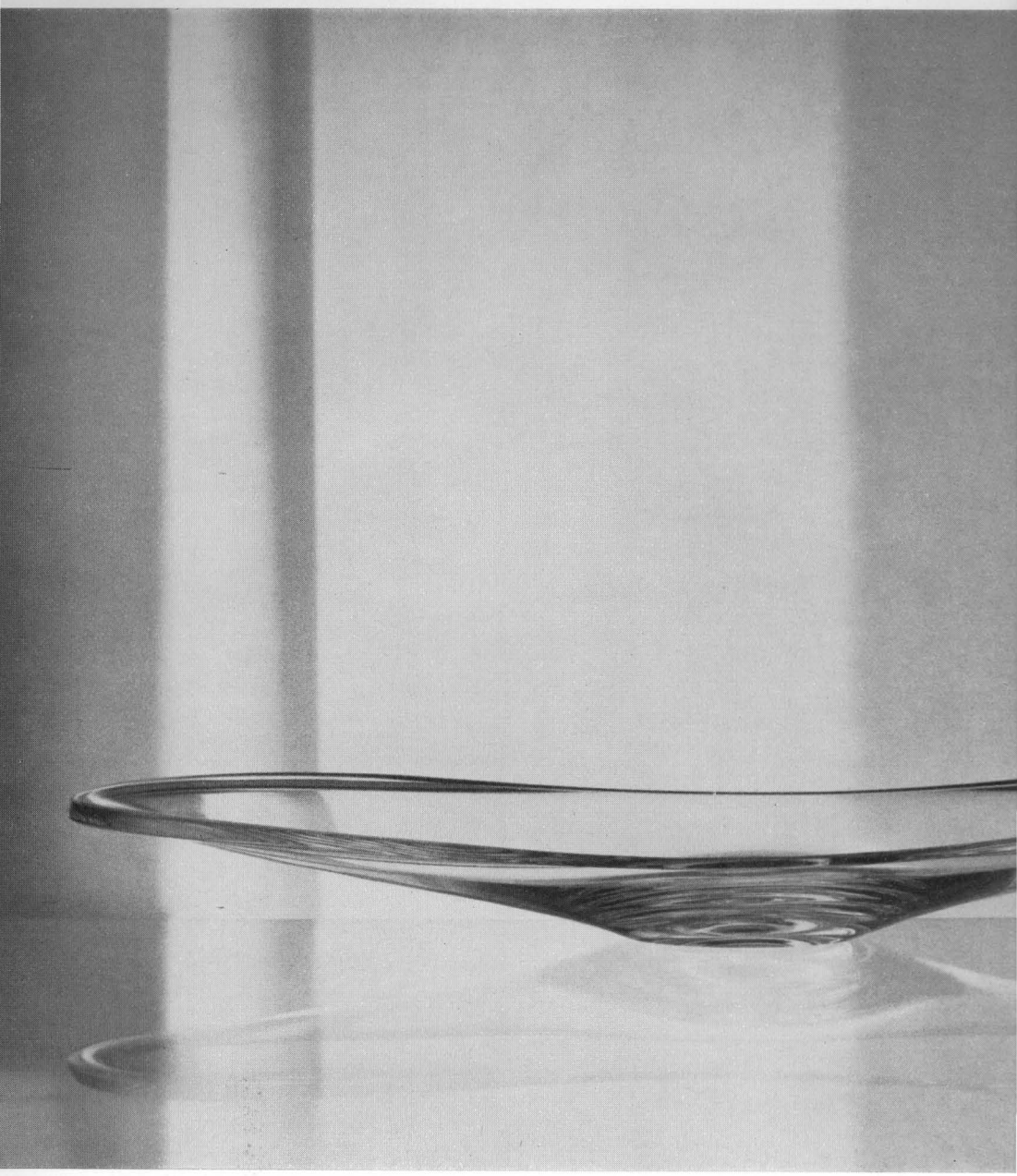
In the picture on page 56 there are two vases by Kaj Franck. The stiff cylindrical form is typical of his more functional glass. When the spirit moves him, however, he can design brilliant, almost witty objects. Franck is a versatile and methodical industrial artist. He not only acts as head of the design department at Wärtsilä-Arabia, the ceramic factory, but also is art director at Wärtsilä-Notsjö glassworks. His second in command at Notsjö is Saara Hopea, who designed the jar with the lens shaped cover on page 56.

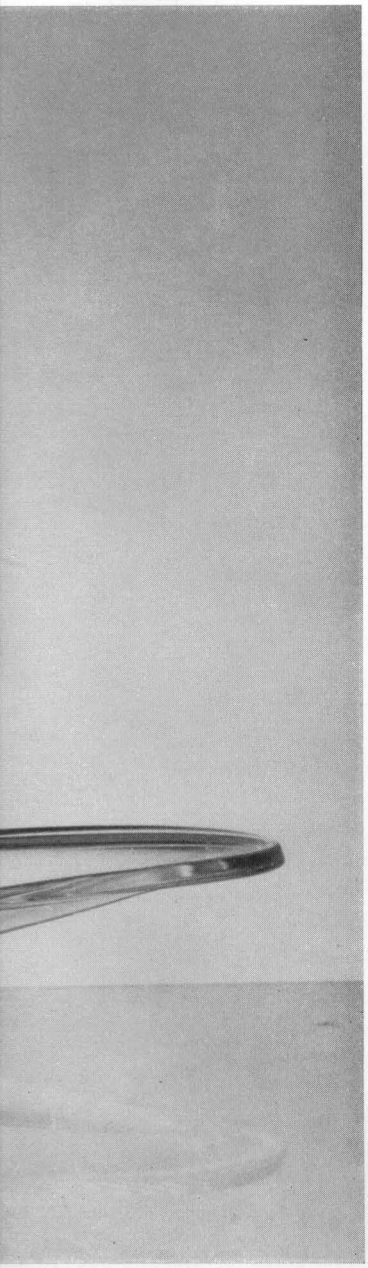
NORWAY

The leading glassworks is Hadeland, founded in 1762. This company has made significant and varied contributions to the art of glassmaking in Norway. They have furnished ornamental windows and magnificent light fixtures for churches and public buildings, as well as utility and ornamental glass for the household. The company's designers are at home in such widely diversified fields as replicas of antique chandeliers and highly modern light fittings. At times Hadeland has used sand blasting techniques for the decorative glass sections of buildings.

The company's designers belong to the pioneers of modern design in Norway. Currently the most prominent artist is Willy Johansson. He comes from a family of glassblowers and has thoroughly mastered all the techniques of glassmaking. One of his plates with a chaste white border, which has become something of a signature for Willy Johansson, is shown on page 57. The bottle in the same picture is designed by Arne Jon Jutrem, who uses coloured glass threads to achieve a rich, gleaming effect.







Oblong plate by Vicke Lindstrand for Kosta, Sweden.

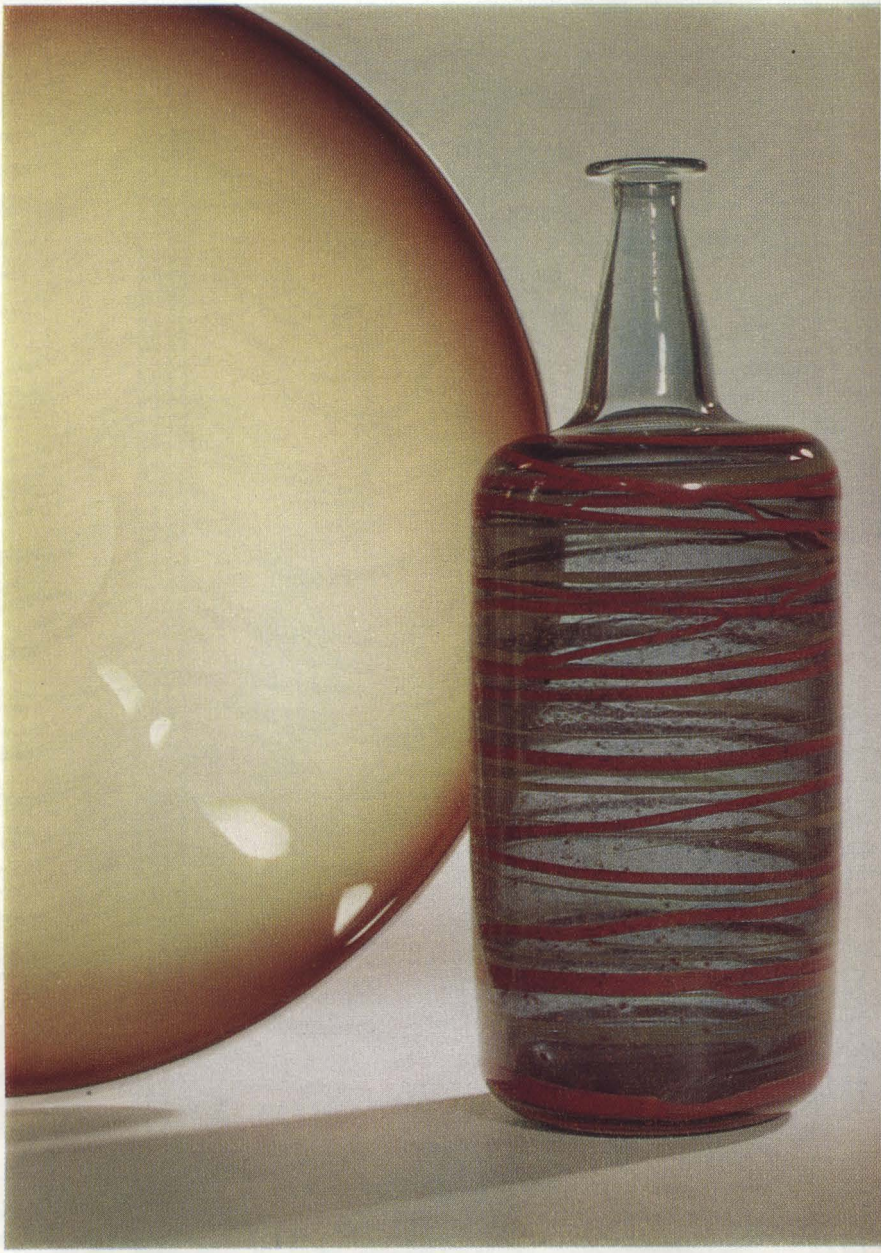
Following double page spread: Cylindrical vases in shaded glass by Kaj Franck for Wärtsilä-Notsjö. Elliptical vase in white glass (background) by Timo Sarpaneva for Karhula-Iittala. Anodised aluminum box with lens-shaped glass lid by Saara Hopea for Wärtsilä-Notsjö. All made in Finland.

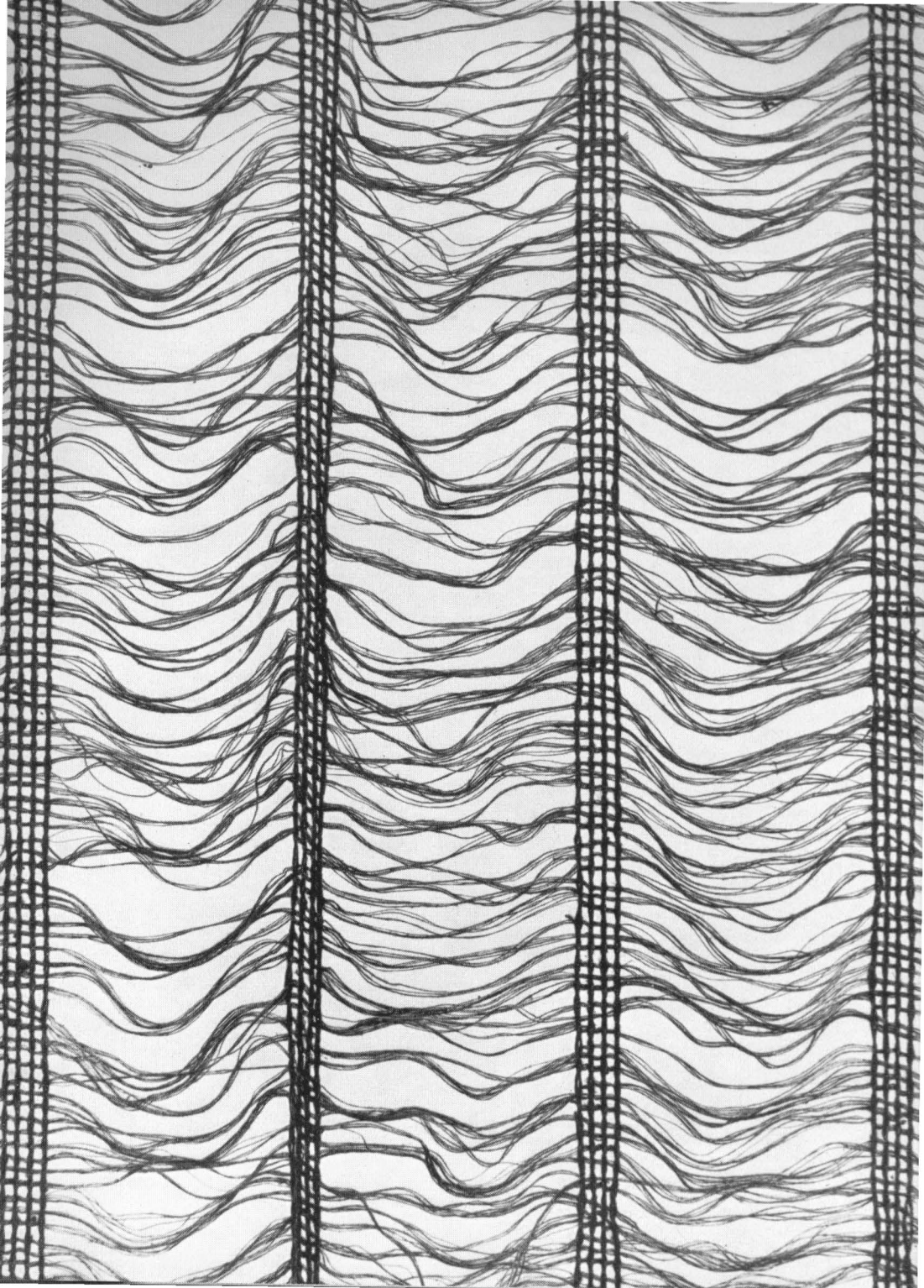
Plate by Willy Johansson and bottle by Arne Jon Jutrem for Hadeland, Norway.

DENMARK

Previously the Danish glassworks have stood in the shadow of the ceramic and silver companies to a certain extent. But in recent years they have been very active and seem to be catching up with their rivals. Denmark's oldest glass factory is Holmegaards Glassworks, located at Næstved on the island of Zealand. This company was founded in 1825, but modern production didn't really get under way until the arrival of architect J. E. Bang as art director in the 1920's. He deserves special mention as a glass design pioneer in Denmark. Bang is a matter-of-fact, sober designer, who prefers to use a strict architectonic structure for his creations. See the two vases on page 52.

The country's other glassworks, Kastrup, is the modern successor to a faience company which closed down at the end of the 18th century. During recent years the factory has sponsored contests for modern glassware. These have elicited many good new models designed, as often as not, by architects or designers in other fields such as ceramics or silver. It's common practice in Scandinavian applied arts for experts in one field to utilize their experience by work in another domain.





Textiles

FINLAND

"How wonderful to see colour and form merge and become one. Incomparable, blessed days for a weaver, full of work, happiness and contemplation."

Thus Margaretha Ahlstedt-Willandt, the Finnish textile artist, once spoke of her relationship to her work. These few words express the fundamental attitude of the handicraftsman to his work and describe the atmosphere in which so much of the Scandinavian textile art is created. The Finnish "Rya" rug has been one of the most original and powerful manifestations of this art. Technically the "Rya" rug consists of the warp, woof and pile. The latter can be knotted or woven fast and can vary in length and density. The oldest "Rya" rugs in Scandinavia date from the 15th century. At first they were a coarse, long-piled, heavy and single-coloured cover which seal hunters and deep sea fishermen used instead of fur-skins. It's a textile fell in every respect. Eventually the pile became shorter and the rugs lighter and more ornamental. This transformation took place during the 16th century. Most extant examples of these rugs date from the 18th and 19th centuries, when they reached the height of their splendour as festive tapestries and valuable articles of inheritance. They usually formed part of the dowry. The new "Rya" art dates from the turn of the century. Naturally it was much cherished by such fore-

Loose-weave drapery by Lise Plum, Denmark.

Following double page spread: Handwoven textiles by Alice Lund, Sweden.

Woven fabrics for interior decoration by Lis Ahlmann, Denmark.

Photo-print textile pattern by Göta Trägårdh for Stobo, Sweden.

Napkins and table mats specially packaged for "The Linen Line" by Astrid Sampe and Marianne Nilsson for Almedahl, Sweden.

Following double page spread: "Rya" rug, "The Happy Hour", by Kirsti Ilvessalo, Finland.

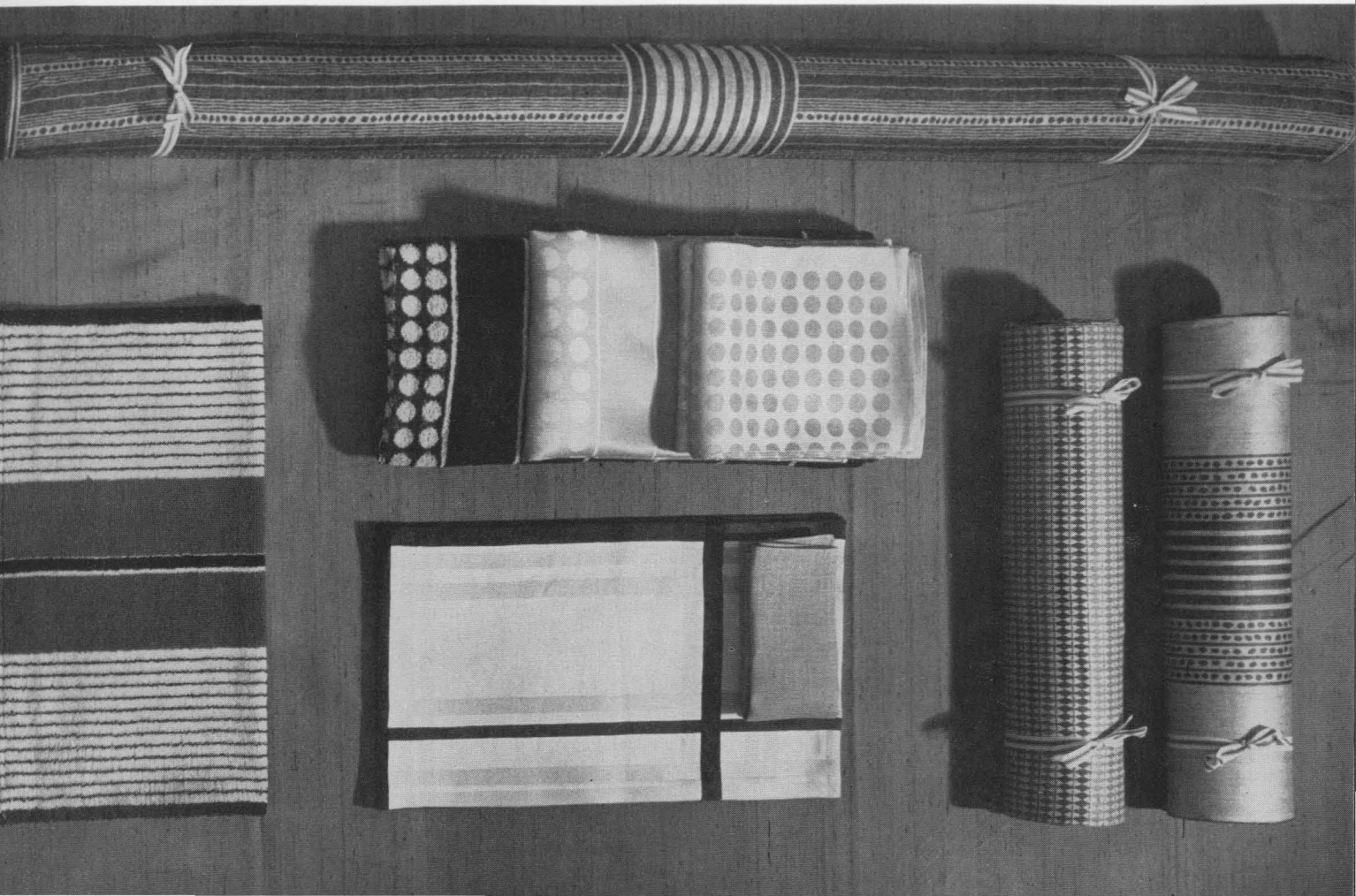
Textiles for interior decoration designed by Annelise Kundtzon and produced at Røros Tweed. In the foreground, a pewter vase made by Mons Omvik with decor by Arne Jon Jutrem, and a glass bowl by Willy Johansson for Hadeland. All from Norway.

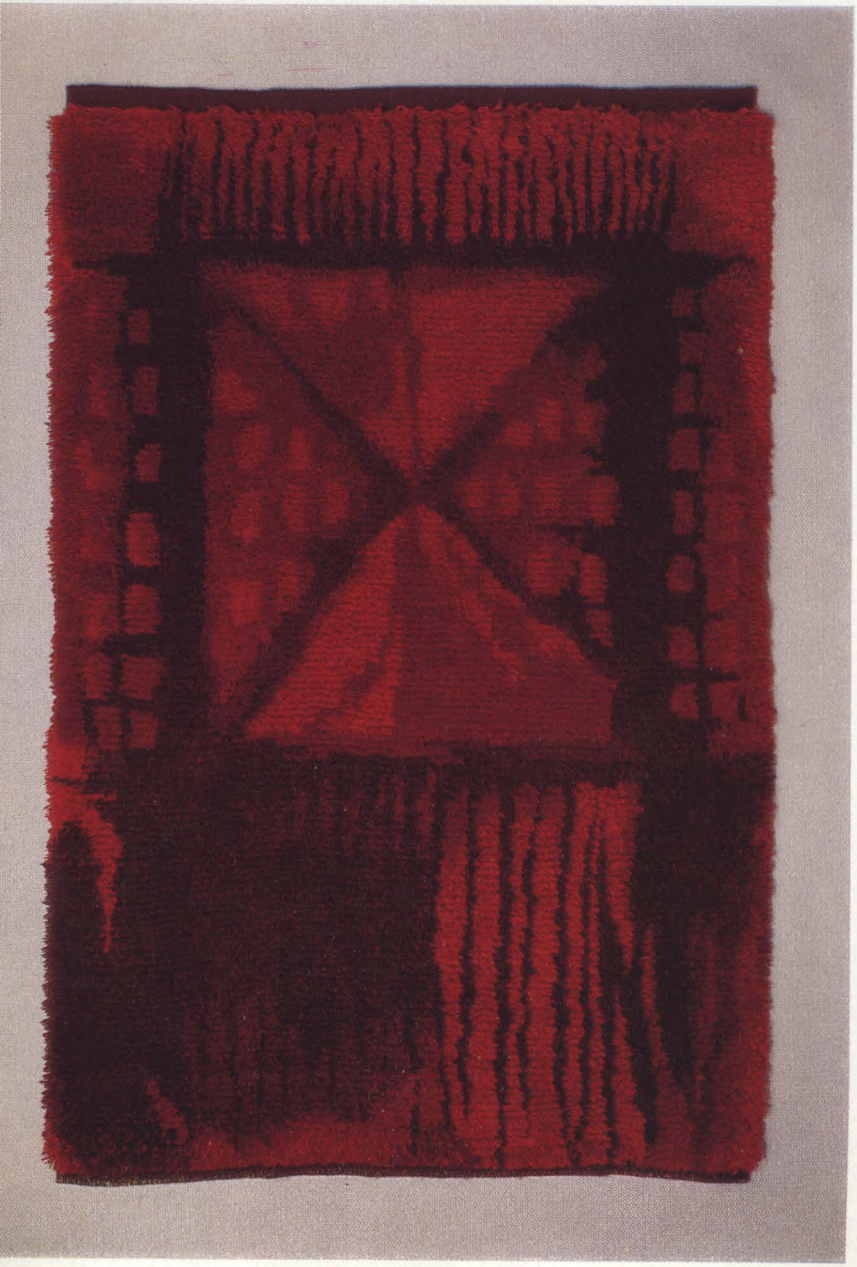
runners of national romanticism as the internationally famous architect, Eliel Saarinen, and the equally well-known painters, Albert Edelfeldt and Axel Gallén-Kallela. The Finnish rug of today often seems reminiscent of the country's landscape: at times like a bearskin where sun and shadow play, or blazing like an autumn sunset. See picture on page 64. It bears witness, as do few other Scandinavian handicraft products, to a culture in which the cosy indoor warmth is a vitally important complement to an often severe climate.

There are many extraordinarily good artists in Finland who have mastered the "Rya" rug technique. Most of them are unmistakably individualistic, and their work can be identified by the colours, patterns and techniques in much the same way that one identifies a painter's canvas. In reality it *is* a sort of painting with textile materials. Finnish textile artists have not restricted themselves to the "Rya" rugs however. They have cultivated the entire range of textiles, from the Gobelin tapestry to ornamental cotton goods. The pictures on pages 66–67, 68, 70–71, and 74 should give some idea of this.

A few Finnish textile artists can be mentioned as further illustrations. Kirsti Ilvessalo designed the "Rya" rug on page 64. She is famous for her flaming reds and for the dramatic expressions of her creations. Eva Brummer has developed a personalized "Rya" technique. Instead of a smooth pile, she cuts the pile unevenly. Consequently this gives the rug a relief effect, often emphasized by intense colouration. Artists like Greta Skogster and Liisa Suvanto have experimented with weaving grass, birchbark and metal threads into textiles.

In conclusion, Dora Jung should be mentioned. She is one of Scandinavia's foremost textile artists and in this field she occupies a position comparable to that of Gunnel Nyman in glass artistry.





Printed textile pattern by Maija Iisola for Printex, Finland.

Decorative hangings by Dora Jung, Finland.

Following double page spread: Tapestry by Dora Jung, Finland.

Ornamental runner with figure motif from Sigrun Berg's weaving studio and festive runner by Grete Lein. Both from Norway.

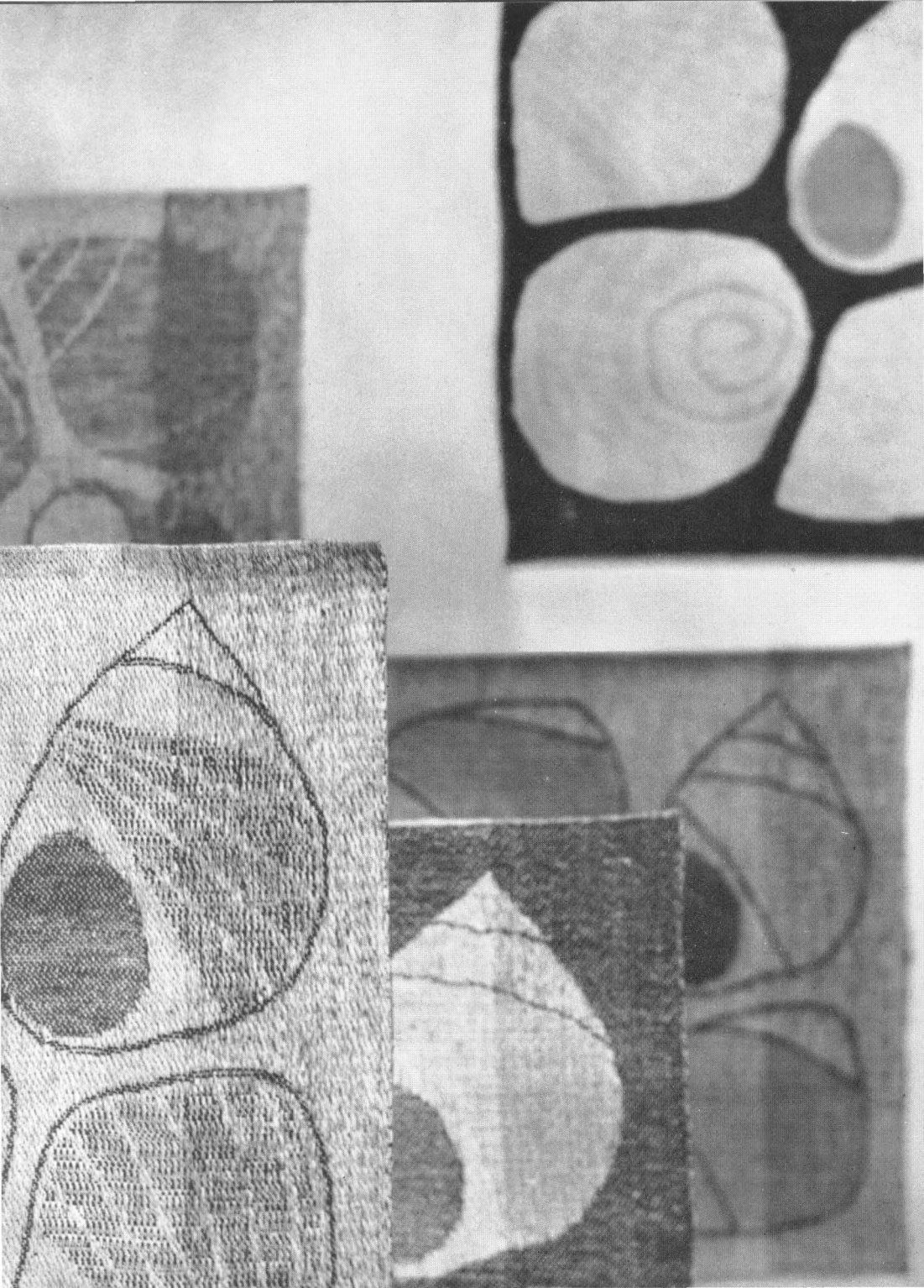
Dora Jung has contributed to the development of utility textiles through her work for the firm Tampella. But for the most part she can be found in her own studio where she creates unique woven art, quite often for church use. She has mastered the most complicated techniques and her work is characterized by severity, moderation and refinement.

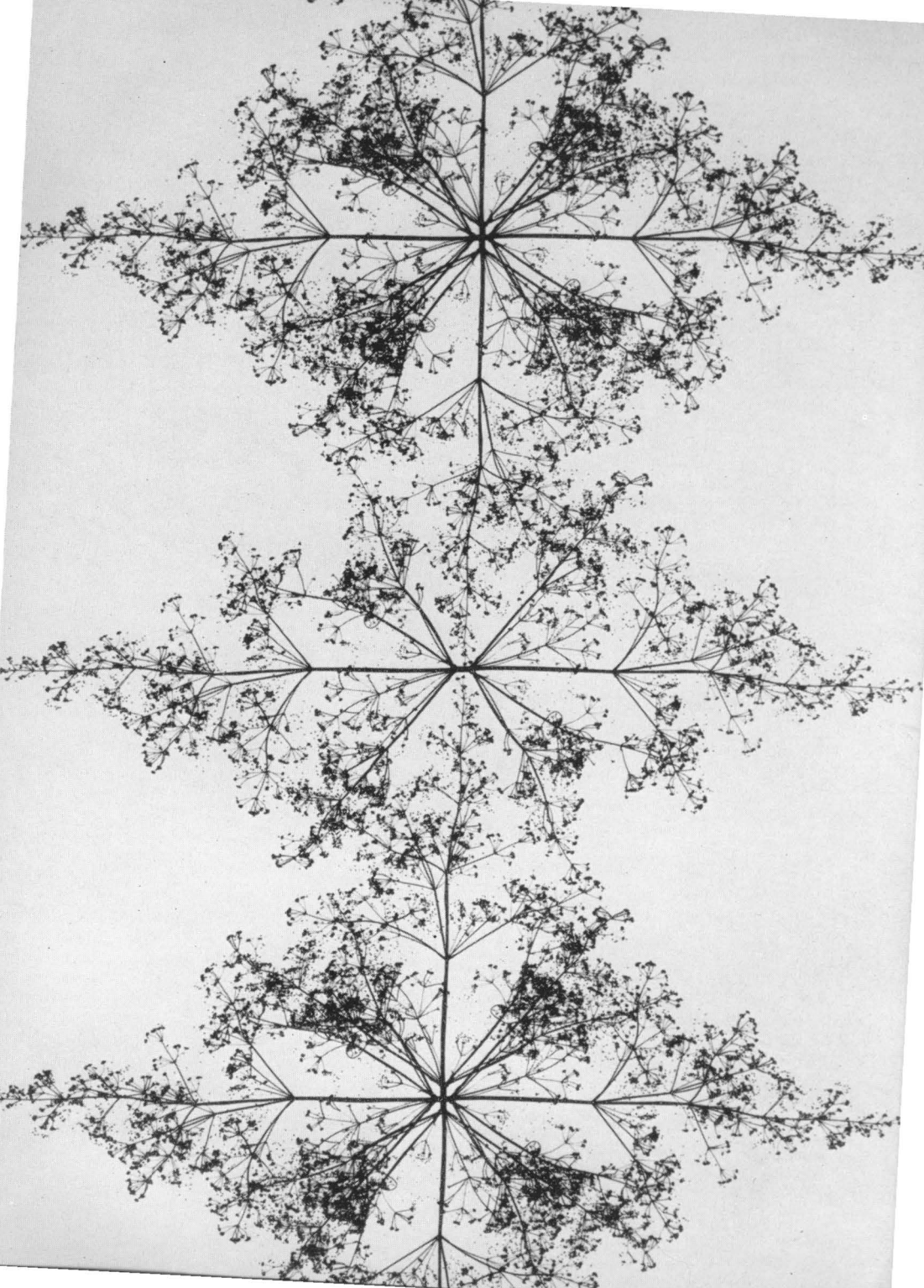
NORWAY

Norway, too, has had a brilliant history in the field of art textiles, having enjoyed international renown for tapestries and cushions from the time of the Renaissance. They are likely to be magnificent and multi-figured in contrast to the predominantly subdued Finnish textiles. Here, as in ceramics, one can say that the festive, rich colour-scale is a typical Norwegian feature. Current art textiles have derived inspiration from the tapestries, and the noble heritage is preserved with great devotion.

Norway also has a modern textile production which stresses close co-operation between artists and the factory. Two examples of how Norwegian artists make use of traditional forms are shown on page 69. Sigrun Berg runs a textile studio in Oslo, where she and her associates make "Rya" rugs, tapestries and carpets, using the painstaking old techniques. She has also produced monumental works, including ten "Rya" rugs for the new Bodö cathedral and a decorative woven fabric, which measured 240 meters square, for the so-called Hakon's Hall in Bergen. The second ornamental runner on page 69 is the work of Grete Lein, one of the younger generation's finest talents. Her specialty is ecclesiastical textiles, a field of endeavor which occupies a significant number of Scandinavian handicraftsmen.

Examples of Norwegian yard goods appear on page 65. These fabrics for interior decoration were designed by Annelise Knudtzon and produced by



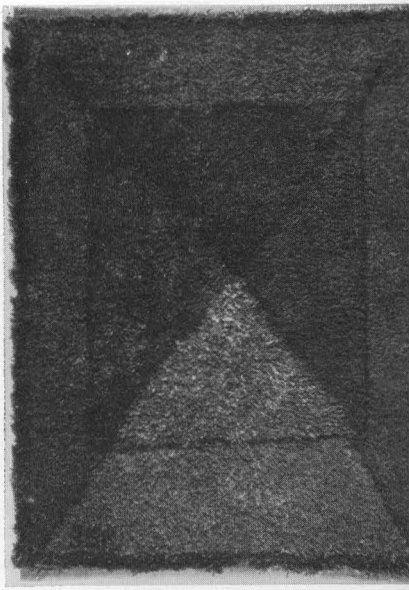


Røros Tweed, one of the companies which has consistently co-operated with designers. In conclusion, a textile work of art by the young painter, Thorvald Moseid, is shown on page 77. The eloquent, subdued colours give the feeling of an entirely modern textile "painting," but it still bears the stamp of traditional Norwegian tapestries. Moseid works with excellent yarns made from the wool of hardy sheep in the Norwegian mountain valleys. He has executed the embroidery free-hand without preparatory work or sketches. The picture of the woman with the lily has developed quite organically and in keeping with the character of the textile materials.

DENMARK

Denmark, like the other Scandinavian countries, had a long history of textile art, but the tradition wasn't passed on to the present in the same organic way. Instead, the current Danish textile production is in many respects a decidedly new creation. Danish textiles can be divided into three quite distinct groups: handwoven utility and ornamental textiles of the more conventional type; fabrics for interior decoration designed in co-operation with architects striving to co-ordinate textile and furniture forms, letting the textile pattern become a decorative feature in modern home furnishing; and finally, textiles produced from sketches made by painters who are attempting to achieve a more intense, animated and independent expression of form.

It's probably safe to say that the architectural textiles in the second group are most typical of present day Denmark. The leading artist here is Lis Ahlmann. For more than twenty years she has worked with Børge Mogensen, the prominent furniture architect. The result of this collaboration has been ageless fabrics which transcend fashion changes. Lis Ahlmann often makes use of nature's



Printed textile pattern by Maija Iisola for Printex, Finland.

"Rya" rug by Uhra Simberg-Ehrström for The Friends of Finnish Handcraft, Finland.

basic colours which are clearly in harmony with the natural wood finish. Several woven materials from Lis Ahlmann's production are shown on page 61. Their simple stripes and subdued colours make them particularly suitable for interior decoration. Lise Plum's drapery on page 58 is an example of the exquisite artistry and superior quality of textiles produced in Denmark.

Paula Trock, a first-rate artist and weaver, shouldn't be overlooked in a discussion of this textile type. She chooses her basic materials with extreme care, likes to work out new techniques and even spins her own yarns on small spinning wheels which she personally constructed. Her colour-scale stresses natural pale tones which she occasionally contrasts with deepest black or vibrant white.

Recently interest has grown concerning printed, patterned materials. Marie Gudme Leth has been a forerunner in this area and is known as "the mother of Danish printed fabrics." Young abstract artists of Denmark, as in other parts of Scandinavia, have shown an awareness of the opportunities for effective artistic composition offered by printed textiles.

L. F. Foght, Unika Væv, Den Blaa Fabrik and C. Olesen are examples of firms that have raised the quality of interior decoration textiles.

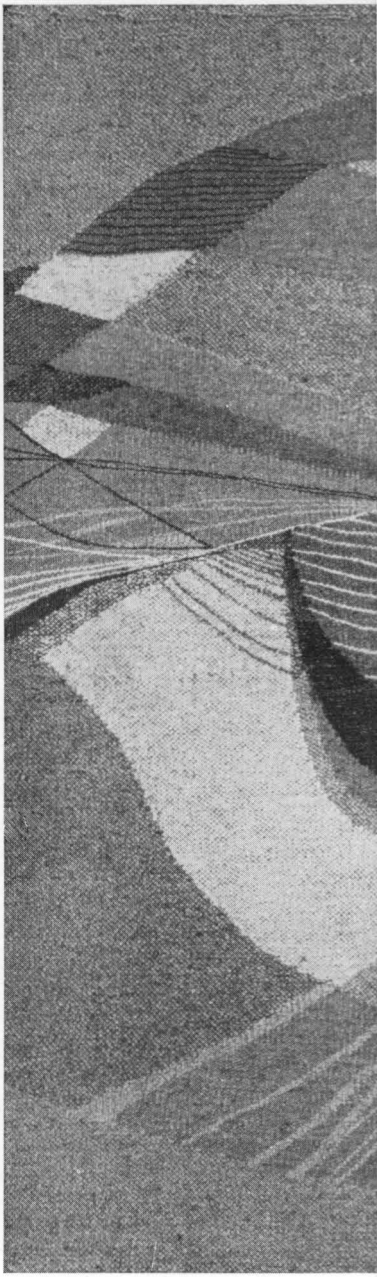
SWEDEN

Sweden is characterized by broad scope and versatility even in the production of textiles. The country's well-developed home craft movement is responsible for a significant share of the traditional, handicraft production, while modern, well-equipped factories having unusually good contacts with capable designers satisfy the demand for yard goods. Private weaving studios supply the element of exclusiveness which completes the picture.

Drapery with interwoven metal threads by Ulla Tollerz, Sweden.

Printed drapery material, "Hazel", by Viola Gråsten for Mölnlycke, Sweden.

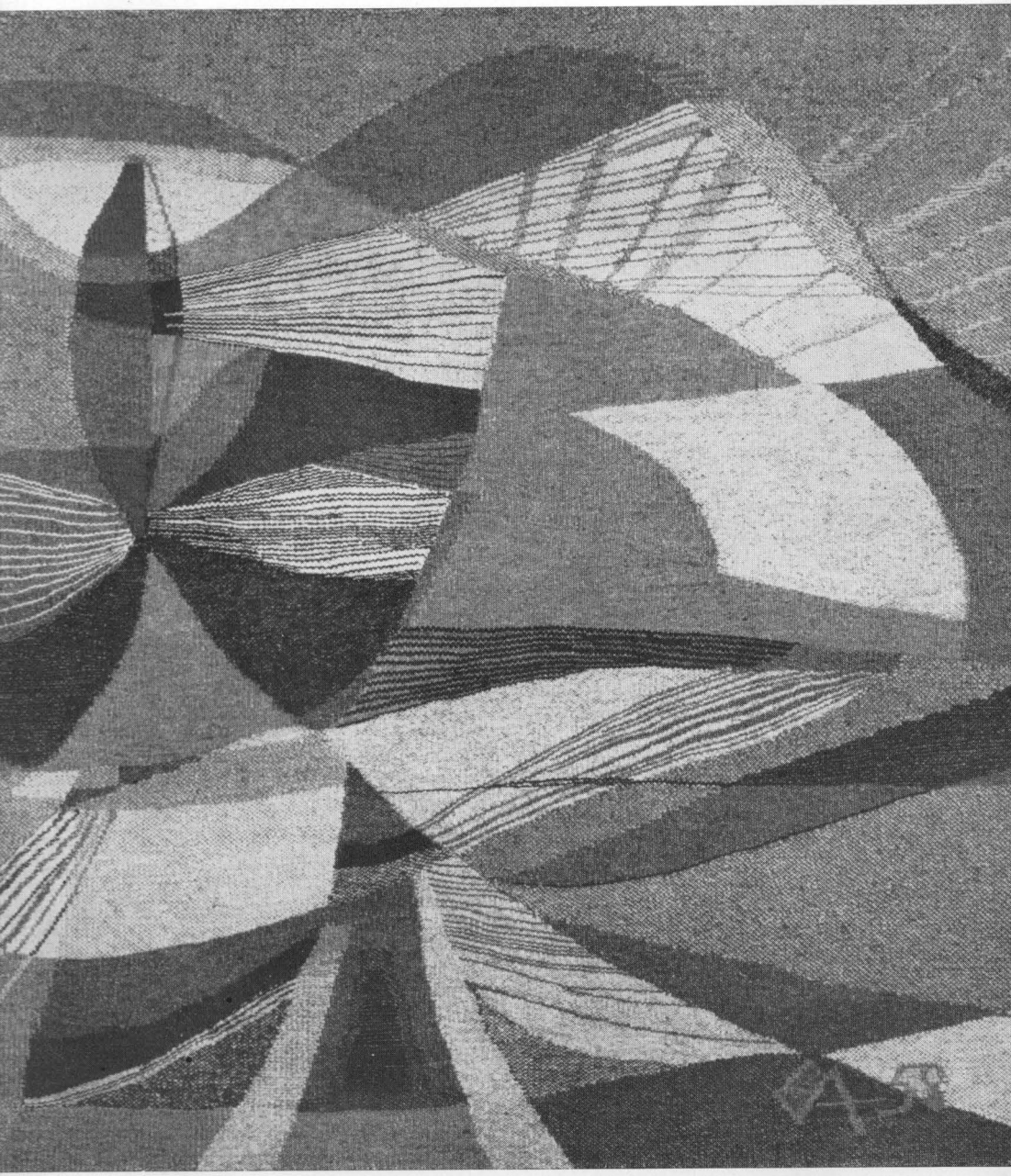
Tapestry by Eva Anttila, Finland.

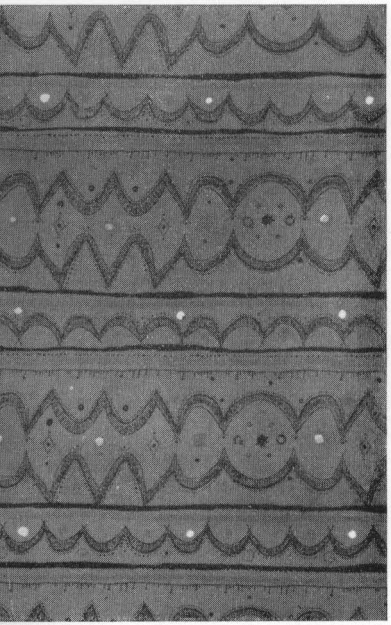


Printed utility textiles have been in the limelight since the latter part of the 50's. It started when a company, Stobo, invited a number of leading Swedish artists to enter a competition for the design of printed patterns. These artists responded enthusiastically, and before they set to work they made a thorough study of the unfamiliar technical conditions. They learned how patterns change when repeated, the effect of the material's quality and thickness on fold formation, how a material behaves in motion, and so forth. They achieved brilliant results, and their fresh patterns very quickly found favour. The public was finally given a choice of patterns which effortlessly harmonized with modern furnishings and were entirely free of pastiche.

A more thorough, systematic and labourious reassessment of woven materials followed this renaissance of the printed fabric. These stuffs, of course, have more of a "textile" character than the printed fabrics. Göta Trägårdh, the artistic director at Stobo, has been very successful in guiding the firm's production. See page 62. Her colleague, Astrid Sampe, of the Nordiska Kompaniet, has followed the same tendencies. For example, she has designed modern linens, which have already become classics, as well as up-to-date packaging, for the textile factory Almedahl. See page 63.

Viola Gråsten, of the Mölnlycke Company, is an outstanding example of the readiness of intrinsically exclusive first-rank artists to devote their time to standard products. She made a brilliant debut as a designer of "Rya" rugs, but is now creating practical and beautiful designs for series production. See page 72. Similar contributions have been made by Alice Lund and Inez Svensson, the





Printed textile pattern by Vuokko Eskolin-Nurmesniemi for Printex, Finland.

Embroidery by Thorvald Moseid, Norway.

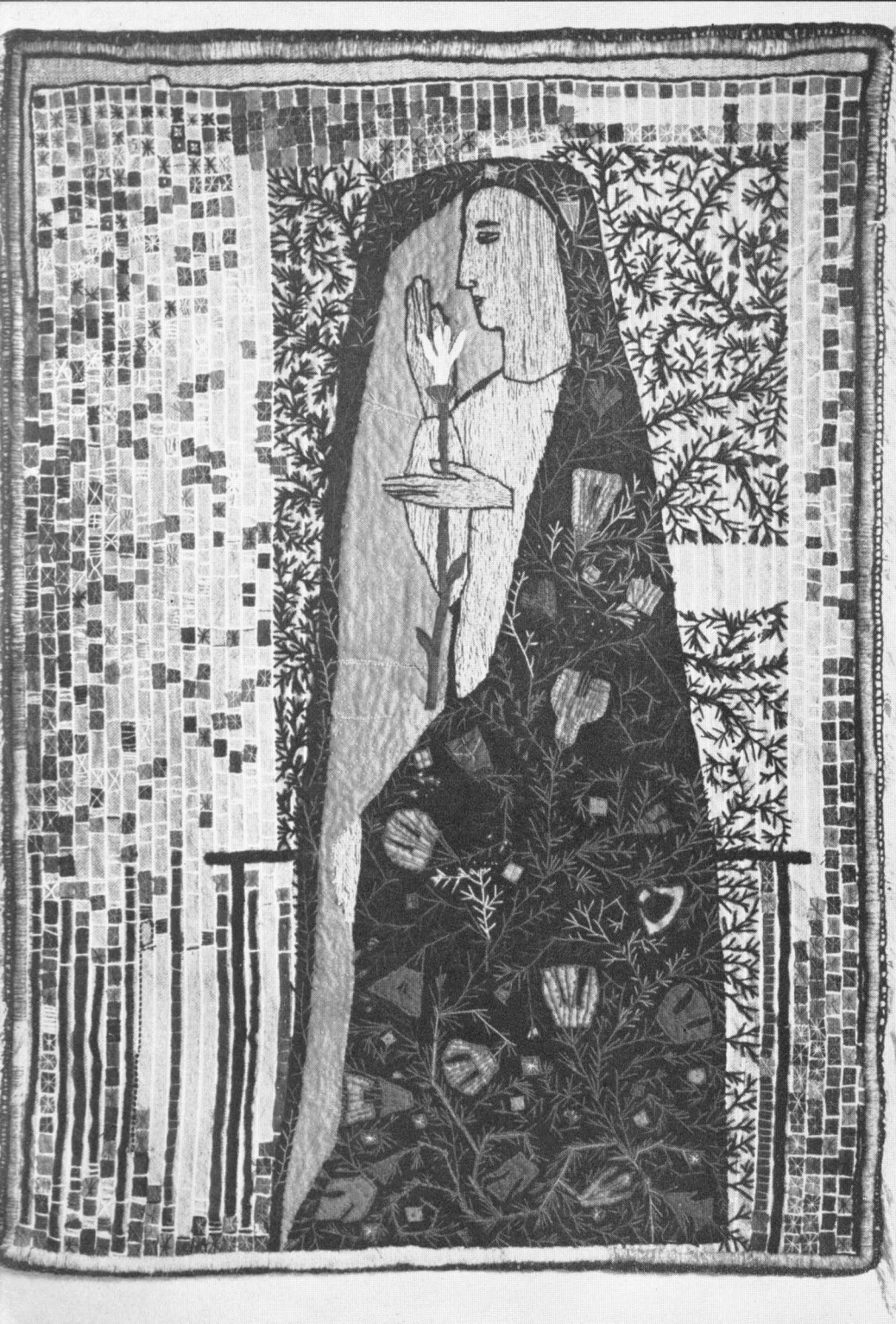
former also working in her own exclusive studio. See page 60.

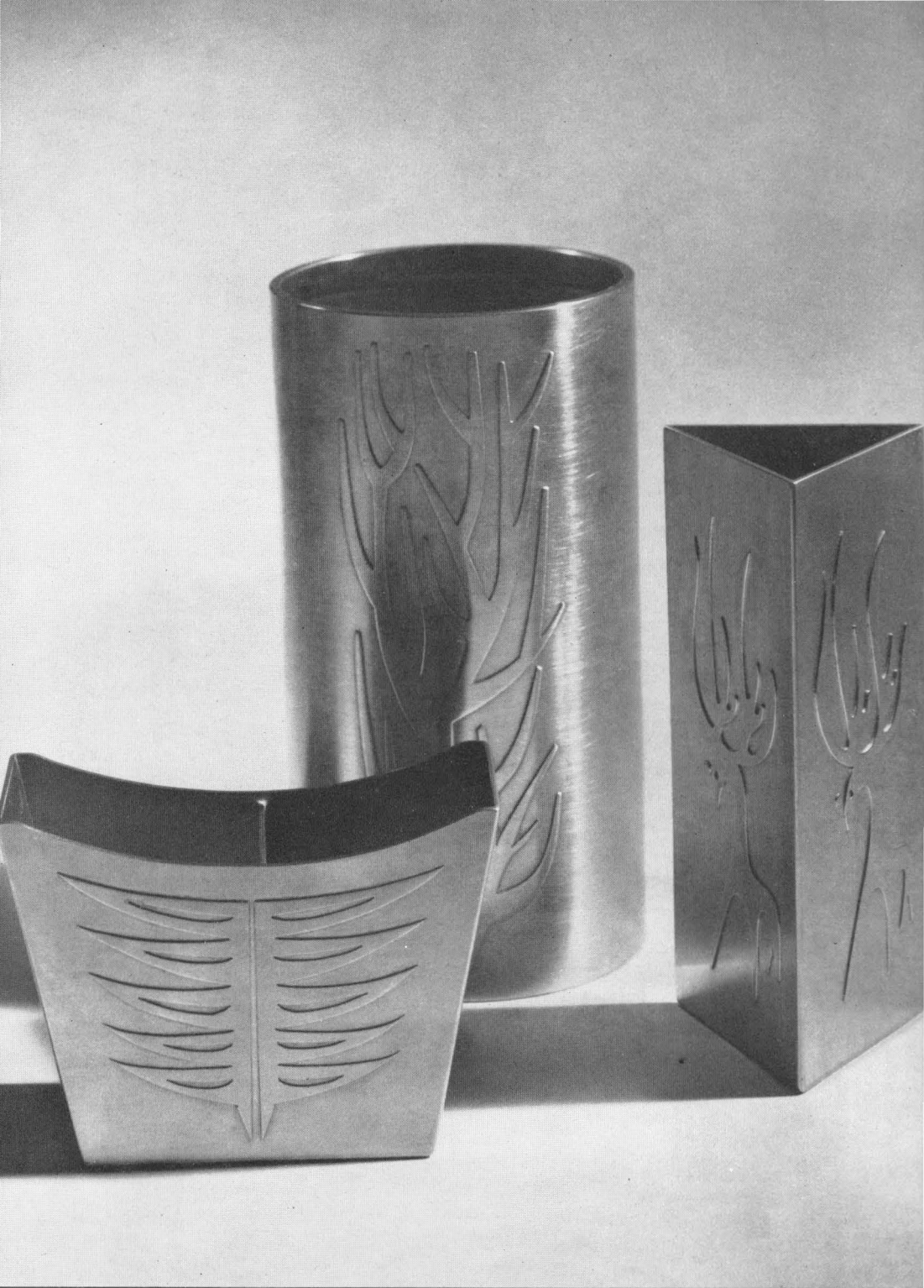
Edna Martin is still another influential textile artist who should be named. She is a versatile, hardworking pedagogue who produces compositions of exceptional beauty. Among other techniques, embroidery has become a willing tool for her fertile imagination.

Thorough study was necessary in order to make the best of those textile materials conform to everyday requirements. Curtain fabrics, for instance, which must possess texture and colour in order to admit light of a pleasing tone, have often been designed after much practical research. The most important contribution in colour composition was made by Tryggve Johansson, colour analyst and head of a famous colour study school for the Society of Industrial Design. He developed a natural colour system on which a number of leading manufacturers have based their colour ranges. The achievement of a rational system has not only facilitated the manufacturer's ability to serve consumers, but has also greatly assisted artists and colour designers in their work.

Thanks to this colour system, producers of modern carpets and rugs, such as Kasthall and Wahlbeck, are able to easily co-ordinate their colour combinations with manufacturers of interior decoration fabrics. Kasthall, by the way, has been the European pioneer in bringing out Wilton carpets in modern pattern designs.

Male artists have also turned their attention to textiles in Sweden. Sten Kauppi is a member of the younger generation who has gained notice for the embroidered or appliqué tapestries which he has produced. He often uses a motif gleaned from the culture of the Lapps and cleverly utilizes this source of inspiration for tapestries, drapes, or theatre curtains with wholly modern feeling.





Metal

DENMARK

It is questionable if any of the products of Scandinavian industrial arts can compete with Danish silver as an internationally admired symbol of what the four countries are capable of doing. At one of the first mutual exhibitions in the North, held as early as the second decade of this century, Danish silver stood out as cogent and unique. The fine modulation and the fusion of the traditional and new forms left its impression and contributed to the artistic awakening in the other countries. When viewed from a wider perspective, the fact that Danish furniture is possibly receiving more attention than silver at the moment doesn't diminish the value of the role silver has played in Nordic industrial arts.

During the first and second decades of the 1900's two sculptors, Georg Jensen and Just Andersen, founded separate silver firms in Copenhagen which were destined to become world renowned. In contrast to their colleagues, these sculptors turned silversmiths, were trying to develop a living, supple silver form with rich variation and yet inherent decor. Important silversmith workshops were also founded by A. Michelsen in Copenhagen, Hans Kyster and Hans Hansen in Kolding, Carl M. Cohr in Fredericia and F. Hingelberg in Aarhus. In this branch, too, there are a

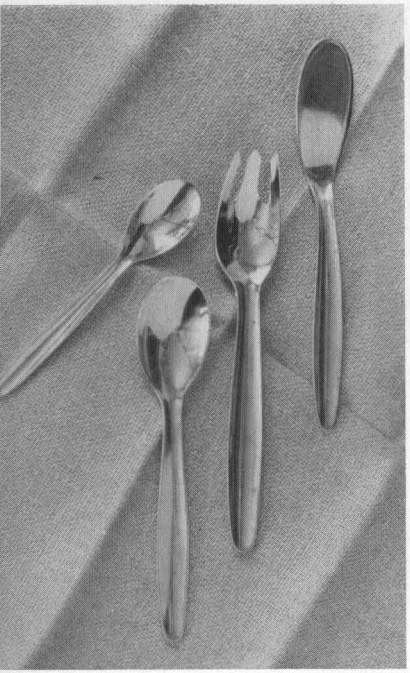
Articles in pewter by Mons Omvik with relief decor by Arne Jon Jutrem, Norway.

Stainless steel flatware, "Obelisk", by Erik Herløw for Universal Steel, Denmark.

Plate by Ebbe Sadolin for Bing & Grøndahl. Pan and "Thuja" flatware in stainless steel by Magnus Stephensen for Georg Jensen. Cloth by Vibeke Klint for C. Olesen's Cotilcollection. All made in Denmark.

number of smaller workshops in Denmark, as for instance the famous Kay Bojesen's, which have been able to more than hold their own in competition with the bigger companies.

A wide and rich variety of art silver is found in Denmark today, but still it should be possible to single out a few recurrent features. First and foremost, one observes that decor is nearly always missing. Almost without exception one sees a pure, unadorned surface. The designers have tried to display to advantage the soft pliability of the silver and to give character to the form of the article. The fish platter on page 86 by Henning Koppel and the bracelet on page 87 by Nanna and Jörgen Ditzel are both distinguished by the swelling, sculptural form which we regard as typical of so much of the Danish silver. During recent years a tendency in another direction has made itself felt. A scanty, more severe form is being developed, especially among the younger designers, and this has resulted in silver items of a more austere type related in some respects to mechanical industrial design. The pitcher on page 90 by Sigvard Bernadotte can be cited as an example of this style. Bernadotte's experience as an industrial designer quite possibly prompted this design. Another well-known Danish designer is Erik Herløw, who specializes in metal articles for industrial production. This architect and planner has designed the flatware on page 80, and each item was forged from a single piece of stainless steel. Herløw's idea was to design the flatware in such a way that it could be easily produced by the method indicated above and that the form itself would be a true expression of this method. Compare this flatware with that of the Norwegian, Arne Korsmo, on page 82. Here, just as logically, the design is conditioned by the fact that each piece of flatware is stamped and pressed out of one sheet. This is an excellent example of the attempts of the Scandinavian de-



Flatware by Arne Korsmo for Tostrup, Norway.

Mortar in bronze with pestle in teak by Bertel Gardberg for Björkboda, Finland.

Following double page spread: Stainless steel flatware, "Focus de Luxe," by Folke Arström. Handles in nylon. From Gense, Sweden.

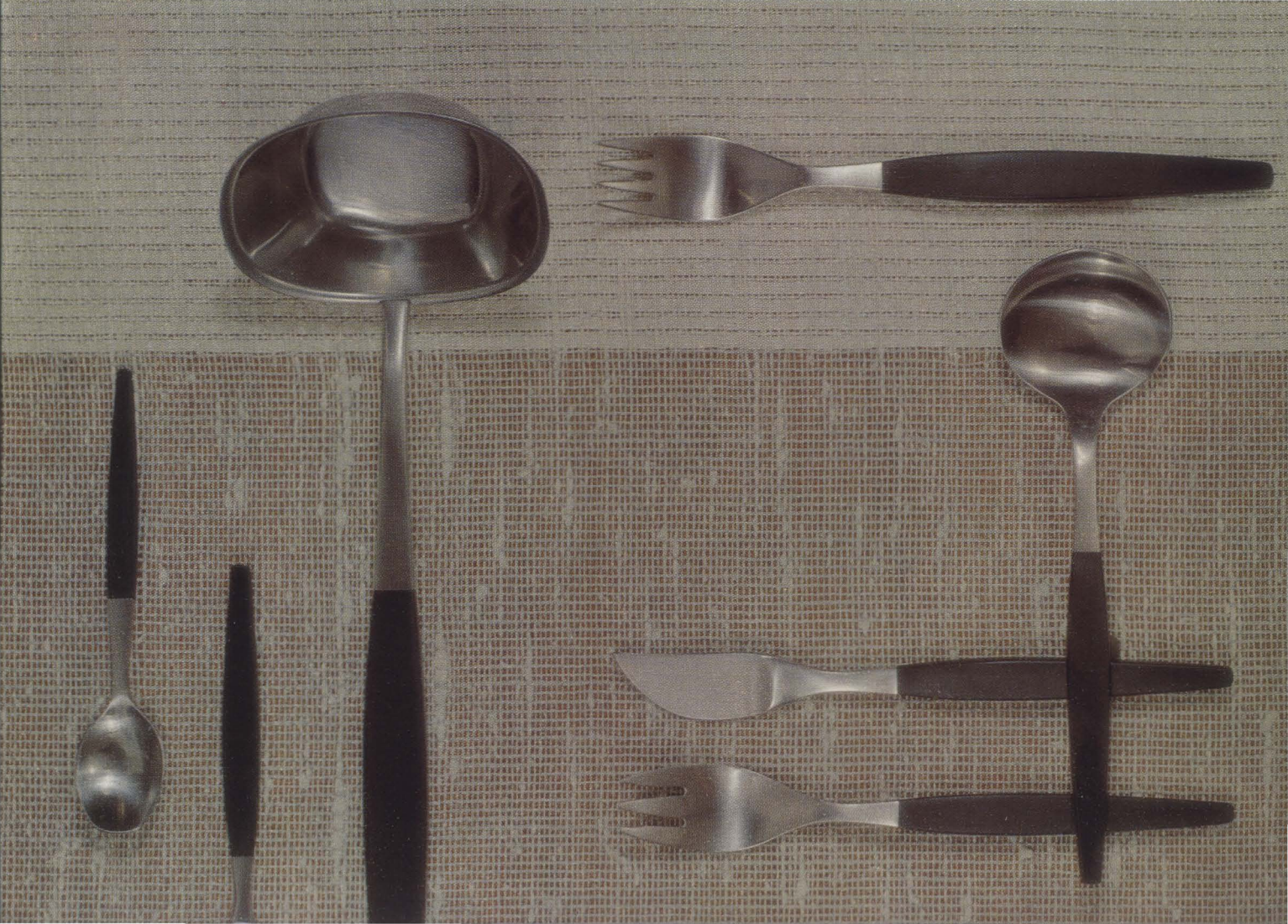
signers to make use of each material in the most genuine and logical way.

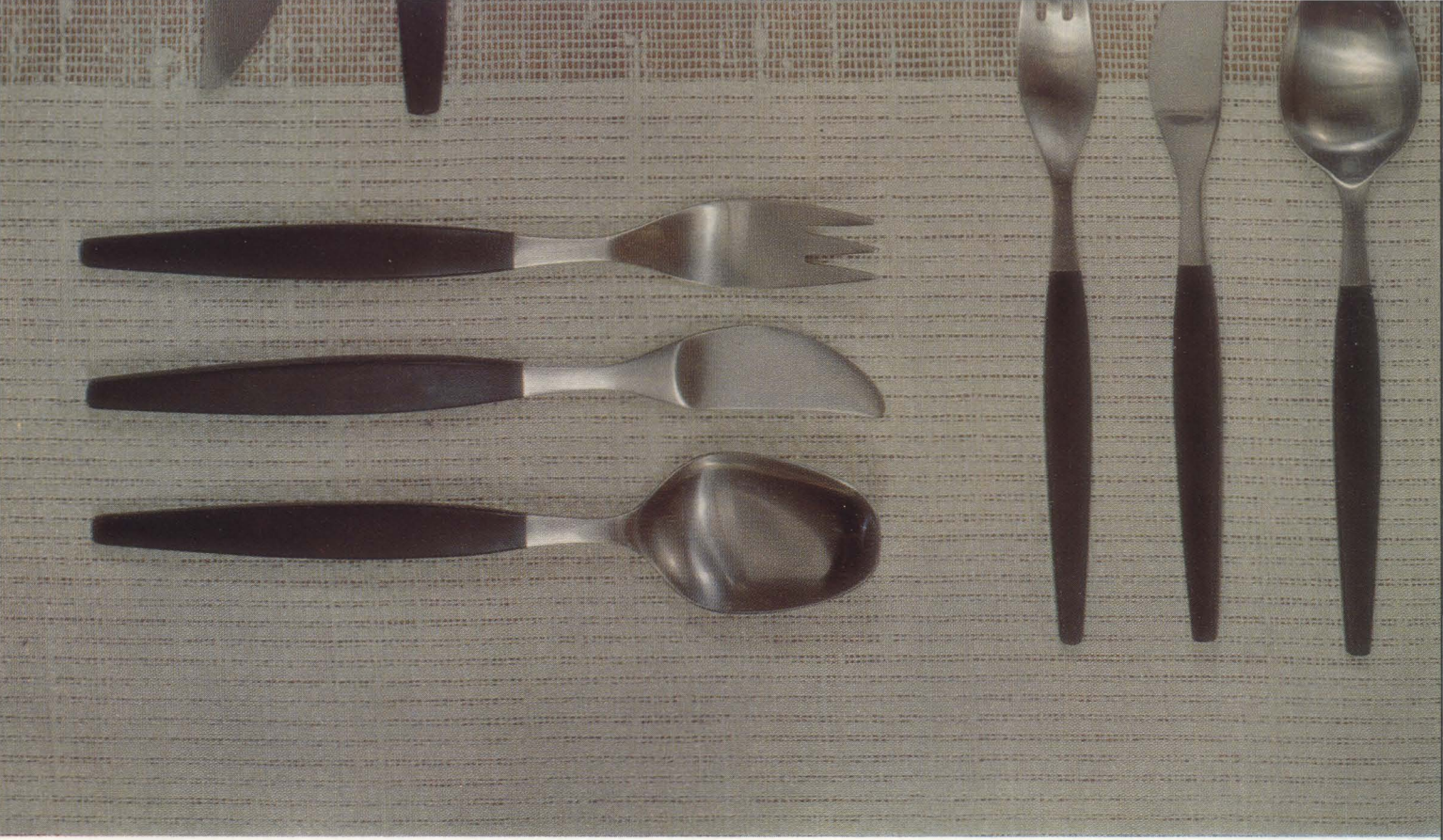
A presentation of Danish silver can be concluded appropriately by mentioning the late silversmith, Kay Bojesen, probably Denmark's most internationally admired name in industrial arts. He was trained at Georg Jensen's and, among other things, has designed practical flatware which is in general use. He made his most popular, if not greatest and most remarkable, contributions as a "woodsmith." His wooden toys and souvenirs—the Danish soldiers, monkeys, zebras and elephants—have all found a world-wide public.

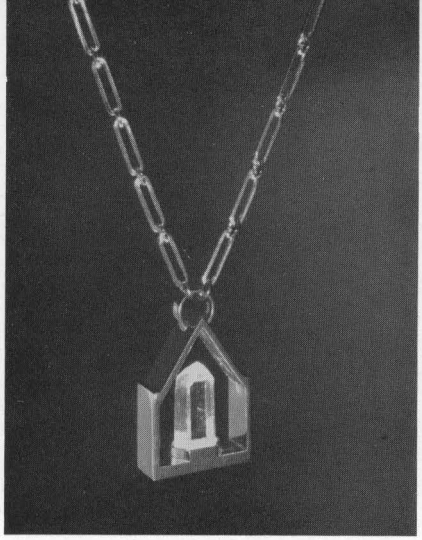
NORWAY

Silver bowls and plates richly and gaily inlaid with enamel have been the most typical and esteemed products of the Norwegian silversmiths. The feeling here is quite in accord with previously mentioned objects in other materials. At the same time one must take care not to limit one's appreciation of Norwegian things to this single point of view.

Since the 1860's the Tostrup firm in Oslo has combined enamel and silver, a practice which has made it internationally famous. At present the company's leading artist is Grete Korsmo. She sketches and makes the most important pieces with her own hands and bakes the enamel in her own oven. A sample of her enamel art is shown on page 89. Besides bowls, plates and vases, Grete Korsmo has also designed jewelry. In recent years she and her husband, Arne Korsmo, have designed articles of enamel and stainless steel, a relatively new combination of materials, for the Cathrineholm factory in Halden. Arne Korsmo is an architect and one of Norway's leading theoreticians on the creation of milieu. Among other things, he has designed the flatware on this page, which was discussed earlier in connection with the Danish silversmiths.



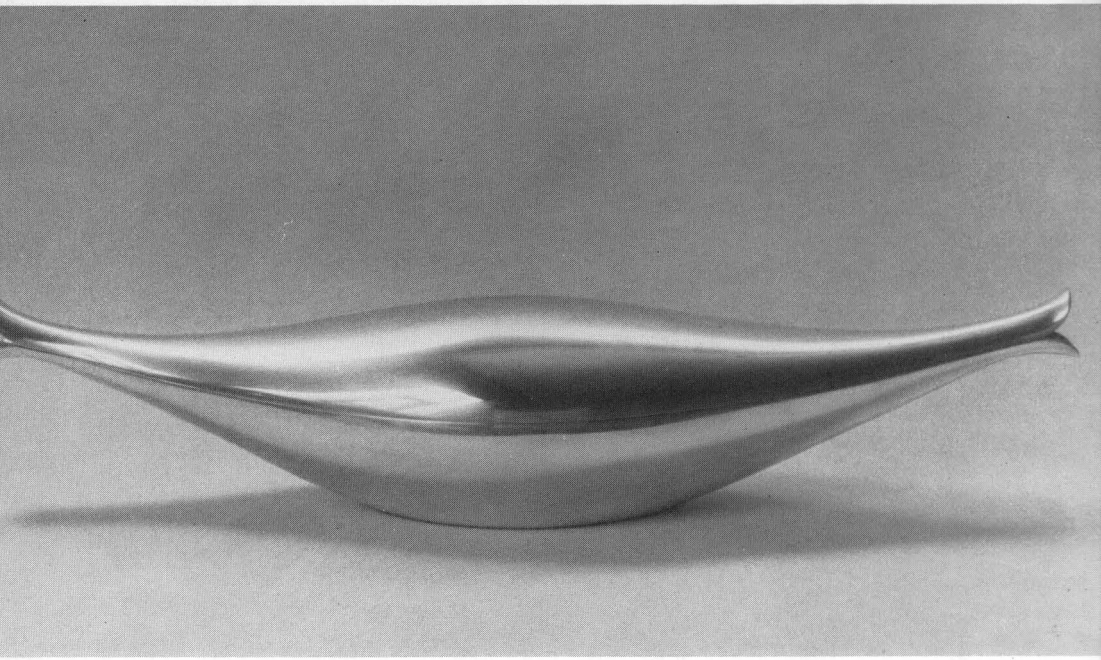




Pendant in silver and crystal by Bertel Gardberg, Finland.

Below, fish platter by Henning Koppel for Georg Jensen, Denmark.

Facing page: Bracelet by Nanna and Jørgen Ditzel for Georg Jensen, Denmark. Cocktail shaker in silver by Åke Strömdahl, Sweden.



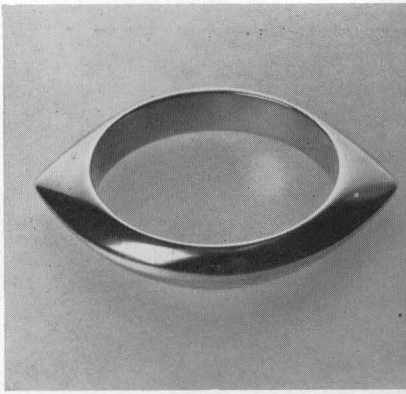
Another large silver company in Oslo, David Andersen, also makes items in enamel. Their chief designer is the painter and silversmith, Thorbjørn Lie Jørgensen. This company also makes jewelry which to some extent adheres to old Norwegian traditions.

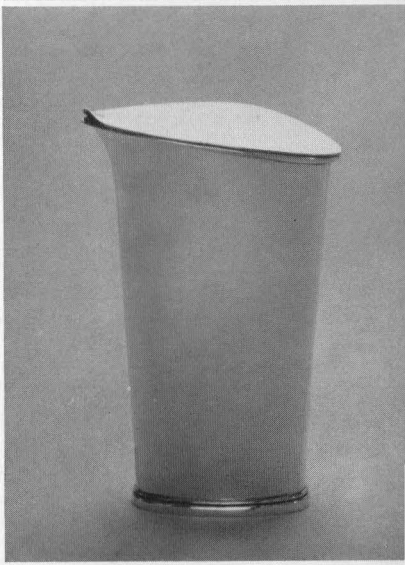
In conclusion, Mons Omvik can be mentioned among the more original Norwegian artists in metal. He works with pewter and makes vases (like those shown on page 78) with his own hands, using handicraft methods exclusively. He himself developed the method for applying the relief decorations designed by Arne Jon Jutrem, the glass artist and man of many interests mentioned earlier.

SWEDEN

Stainless steel flatware is undoubtedly the best known metal product of Sweden's industrial arts. The country has made a name for itself as a producer of steel, and the technical method for producing flatware has been well developed for many years. Folke Arström's flatware model, Focus de Luxe, from Gense (shown on pages 84–85), has attracted a great deal of attention. A group of American experts ranked it among the best designed products of this century. This flatware is distinguished by an all-round, elegant design and exemplary technical finish. Focus de Luxe is stamped with a moderate modernism which doesn't favour elegance at the expense of function.

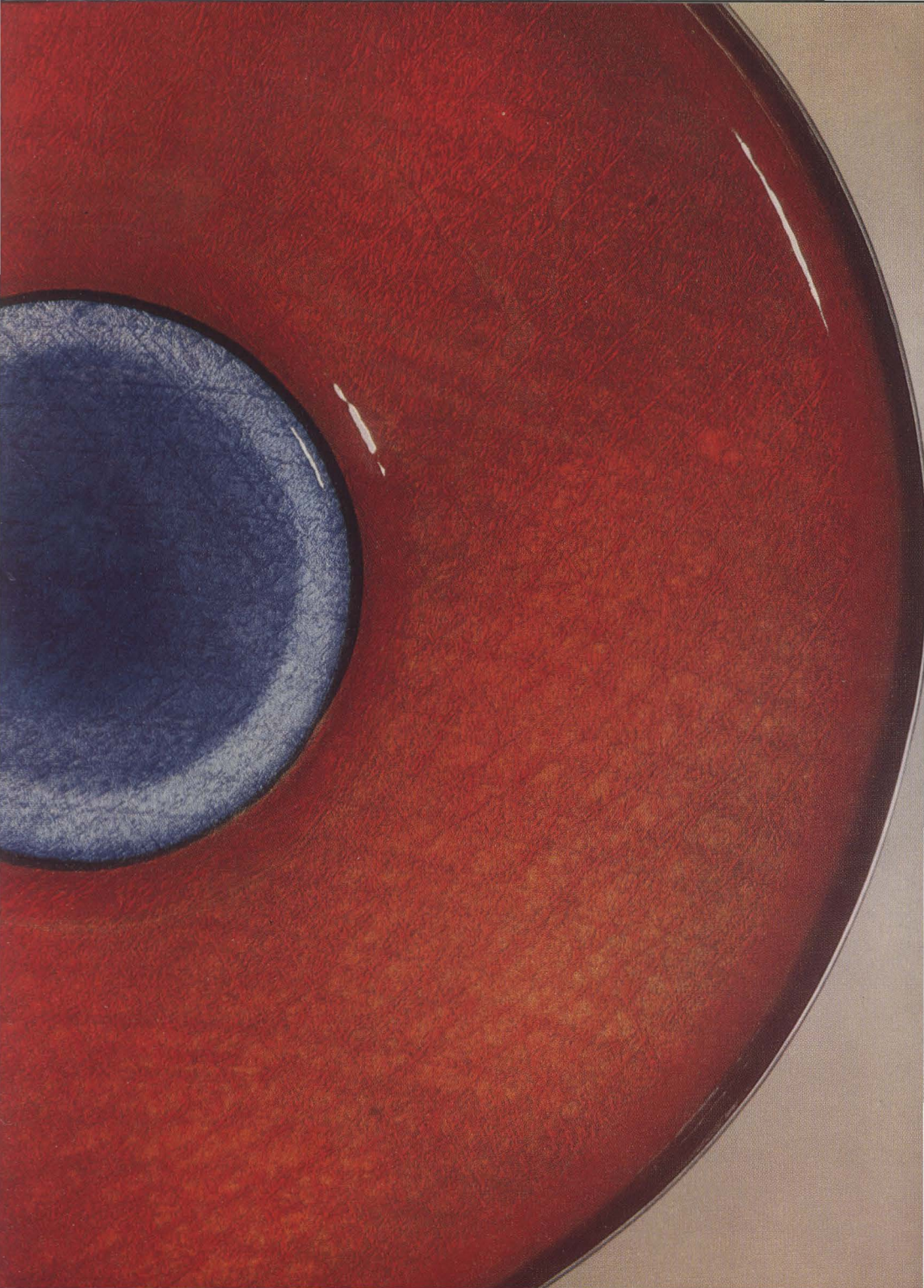
The flatware mentioned above was designed by a thoroughly oriented industrial designer. Usually Swedish designers in this field have been trained as silversmiths. Rather often they are engaged in several kinds of activities at the same time. Sigurd Persson, who made the enamel-decorated silver tobacco jar on page 88, is an extraordinary representative of this type of designer. His extremely fastidious treatment of material and acute sense for decorative detail are apparent in the

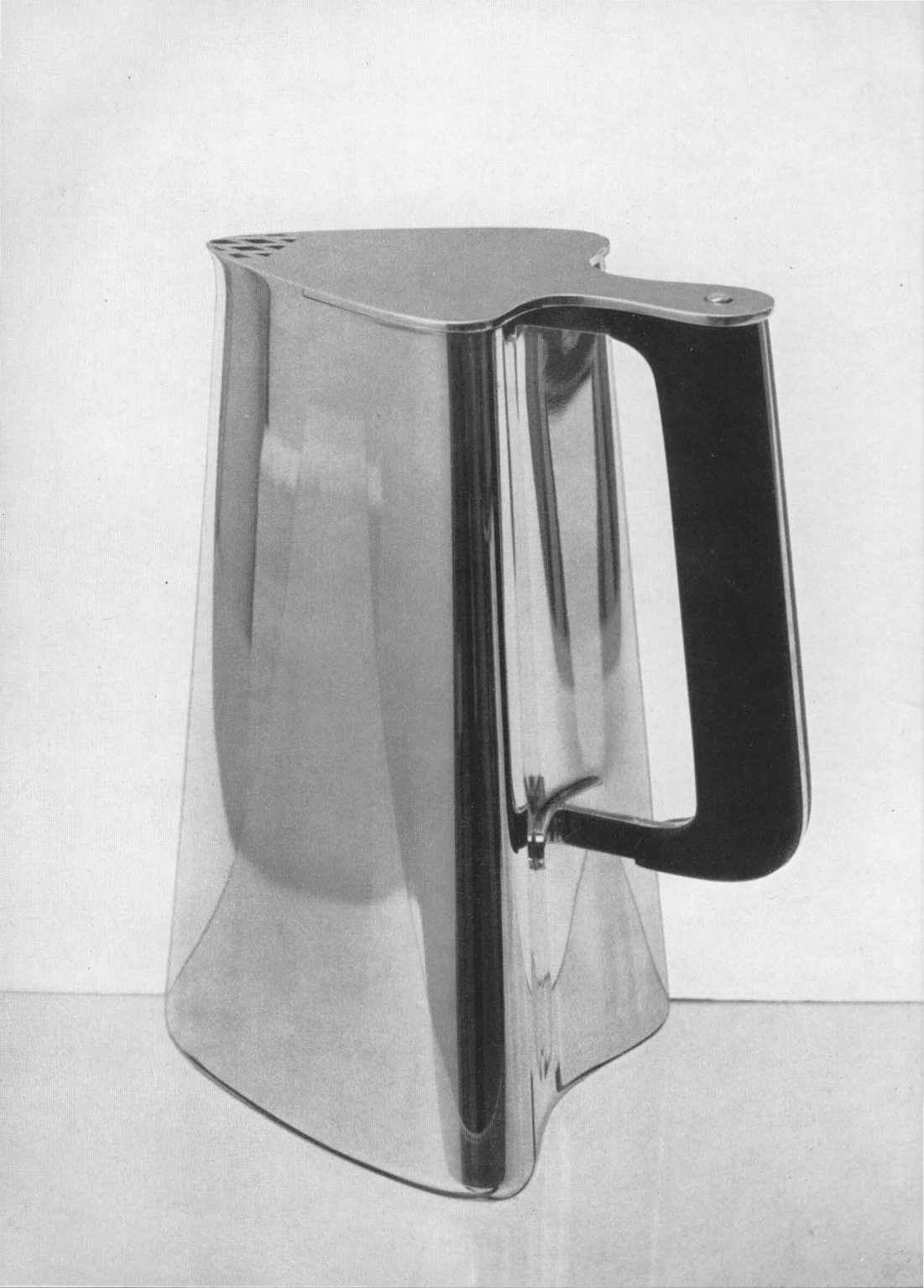




Following double page spread: Silver and teak tobacco jar. Lid decorated with enamel. By Sigurd Persson, Sweden.

Enamelled silver plate by Grete Korsmo, Norway.



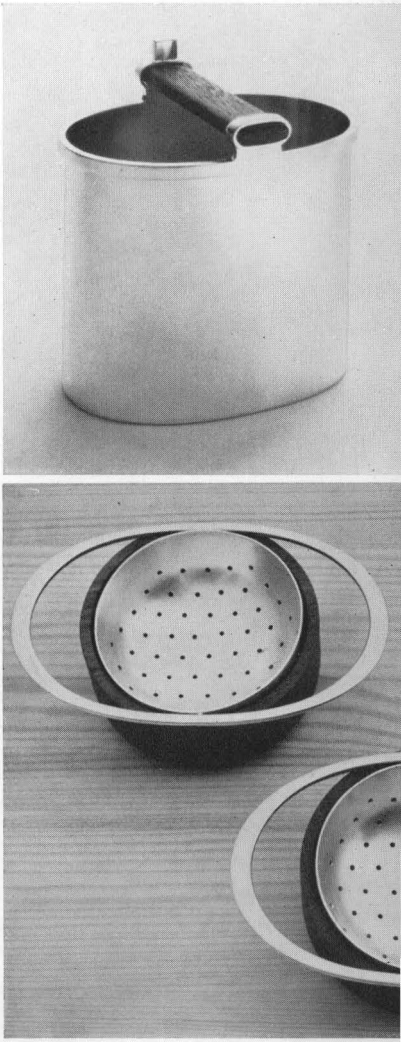


tobacco jar. Persson has also designed distinctive flatware, enamelled kitchen utensils in cast iron and plastic tableware for airliners.

The Swedish silversmith is characteristically less free artistically than the Danish, and linked more with everyday needs and the manufacturing viewpoint. In recent years the Swedish silversmiths have had numerous commissions from ecclesiastical quarters, and a modern tradition has grown up in this area. Jewelry art has also shown a healthy development, and Torun Bülow-Hübe, now working in France, has played a prominent role in this.

FINLAND

Modern silver art is of fairly recent vintage in Finland. Unlike her neighbours, the country had no real tradition to fall back on when it came to silver. The real pioneer here is Bertel Gardberg, the country's leading silversmith, in spite of the fact that he's only in his 40's. Gardberg received his training in Denmark but has developed a completely independent style. His work ranges from stainless to church silver, from practical all-round utility items to jewelry. His designs are extremely simple and controlled, and his specialty is combinations of dissimilar materials such as bronze with wood or silver with leather and semi-precious stones. The ice bucket and the two tea strainers on this page are very typical of his outlook. The tea strainers illustrate his interest in solving functional problems in everyday products. This is also the case with the spice mortar on page 82, which is made of bronze while the pestle handle is of teak. Gardberg has derived inspiration from the robust designs of brass shipboard articles. He likes to give jewelry a forceful, robust design—as on page 86.



Ice bucket and tea strainers in silver and teak by Bertel Gardberg, Finland.

Silver pitcher by Sigvard Bernadotte for Georg Jensen, Denmark.

Scandinavian Home Furnishings arranged by

Astrid Sampe for Nordiska Kompaniet, Sweden. In the foreground, left to right: Candlestick in silver by Karl Gustav Hansen for Hans Hansen in Kolding, Denmark; enamelled spice-rack by Saara Hopea for Wärtsilä, Finland; cigarette case in silver by Wiwen Nilsson, Sweden; candlestick in brass by Maija Heikinheimo for Artek, Finland; glass vase by Ingeborg Lundin for Orrefors, Sweden.

Table and chairs by Børge Mogensen, Denmark, for Karl Andersson & Sons, Sweden.

Carpet made at Svängsta, Sweden. Colours by Astrid Sampe.

On the table: Stainless steel pan by Bertel Gardberg for Fiskars, Finland; plates by Axel Salto for Royal Copenhagen, Denmark; glasses by Saara Hopea for Wärtsilä-Notsjö, Finland; flatware by Tias Eckhoff (Norwegian) for Lundtofte Knivfabrik, Denmark; black lacquered iron pot with detachable teak handle designed by Timo Sarpaneva for Rosenlew & Co., Finland; bowl in stainless steel and enamel by Grete and Arne Korsmo for Cathrineholm, Norway.

Plastic lamp by Yki Nummi for Orno, Finland, and in background, drapery by Astrid Sampe for Nordiska Kompaniet, Sweden.

Furniture

DENMARK

The development of Scandinavian design has been marked by a steady interaction among the different countries and the different materials during the last forty years. The Danes have made available to their neighbouring countries information on ceramic techniques and the skillful handling of silver. The Finnish "Rya" rug artists have been an inspiration to others. The Norwegians have pioneered enamel art, and the Swedes have influenced the handling of glass. During certain periods ceramics have held the spotlight, and during others silver has played the leading role.

Currently furniture is the centre of attention, and here the Danes have exerted an obvious and valuable influence. The explanation for the fact that Denmark now has such an exalted furniture art is found to a great extent in the initiative taken by the Copenhagen Cabinet Makers Guild, an organization which is more than 400 years old. Toward the end of the 20's these carpenter-producers of handicraft furniture felt the threat of the fast emerging furniture industry. In 1927 it was decided to arrange a yearly exhibition in the Industrial Arts Museum in Copenhagen. This exhibition grew singularly popular, and every fall experts come from practically every part of the world to study the new types of furniture.

Most of the furniture is handmade in small quantities and is therefore relatively expensive.

Stools and table for steam bath in the Palace Hotel in Helsinki. Designed by Antti Nurmesniemi, Finland.

However, this has had an indirect effect on the standard production. This can be explained by the fact that the Danish master carpenters, almost to a man, work with capable furniture architects. Through the years these architects have become so well informed about furniture production techniques that they can use their knowledge for industrial production too. The desire on the part of the master carpenters to work with design experts has also inspired the industrial leaders to join forces with architects.

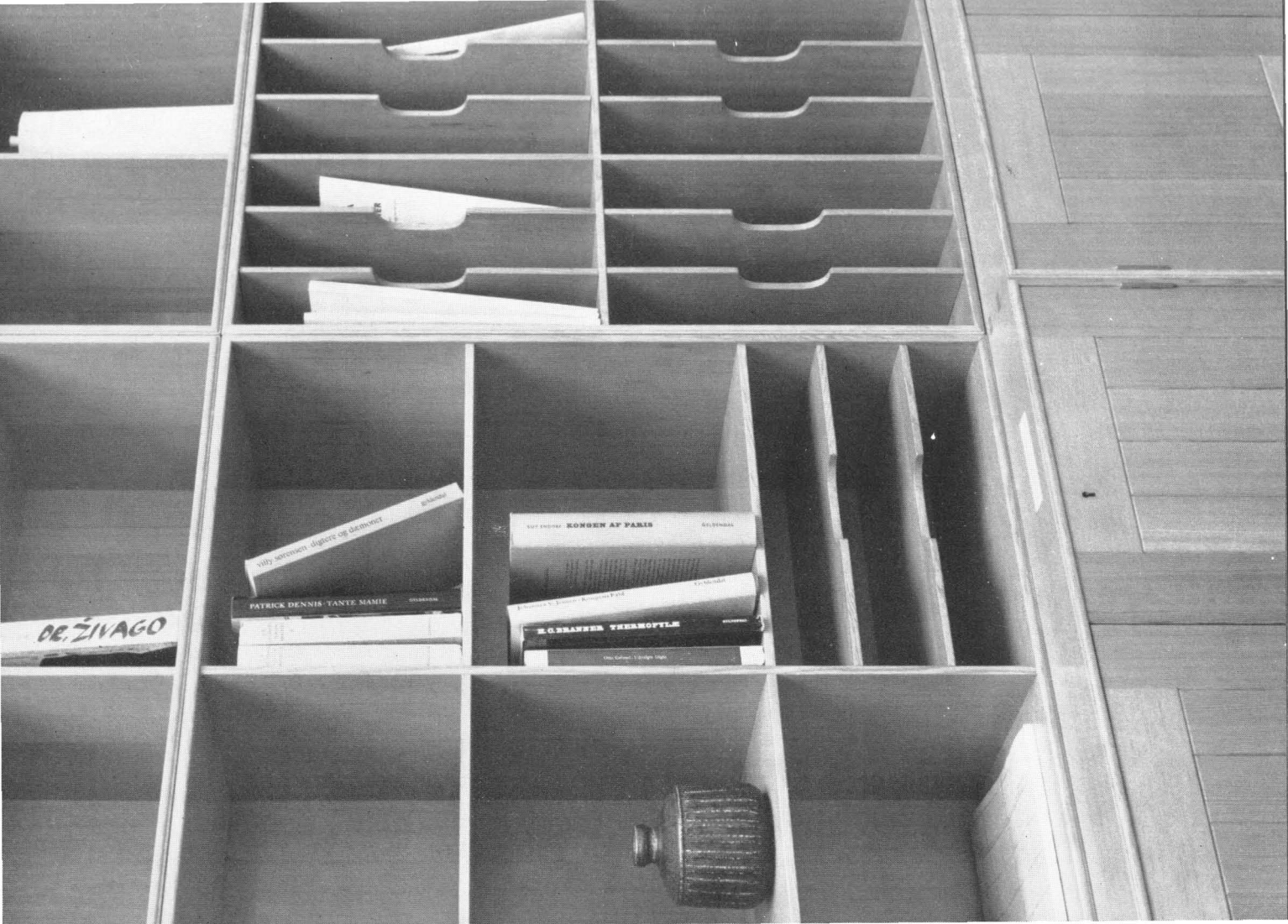
Kaare Klint, appointed head of the furniture department at the Academy of Art's school of architecture in 1924, was the most influential of the furniture architects. His primary aim was to create truly functional furniture. The form and construction of every chair he designed were based on fundamental function studies. If earlier architects created furniture as pieces of sculpture, Klint shaped them as equipment. The chair became an instrument for sitting and its form was based entirely on the requirements of the human seat, legs and backbone. This functionalistic attitude was also evident in his cupboards, tables, and other furniture. As early as 1929 Klint exhibited a buffet which was designed on the basis of a complete analysis of the shape and size of glass, porcelain, flatware and table cloths in the average Danish home. It caused a sensation because it held exactly twice as much as the ordinary sideboard without being any larger.

At the same time intensive information activities were directed at both the buying public and the producer. The re-orientation of the cabinet makers and Kaare Klint's function studies led to the gradual production replacement of the old pompous furniture with furniture more suited to the modern man's way of life. Function became the battle cry. However, instead of going to extremes the development here also proceeded organically,

"Silent Valet" by Hans Wegner for Johannes Hansen, Denmark.

Detail of chair by Hans Wegner for Johannes Hansen, Denmark.

Bookcase by Mogens Koch for Rud. Rasmussen's Snedkerier, Denmark.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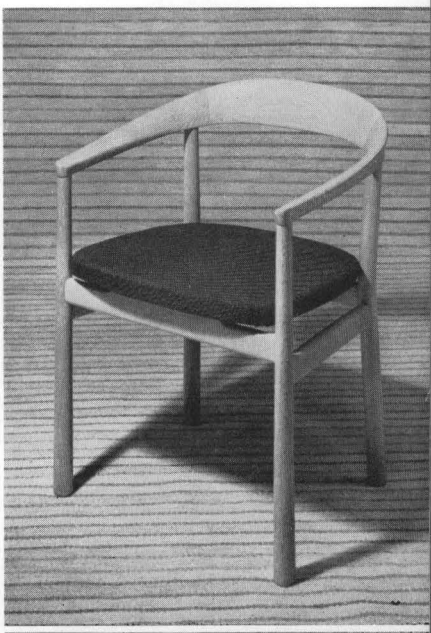
PATRICK DENNIS · TANTE MAMIE
KONGEN AF PARIS

which we pointed out earlier as being characteristic of Scandinavian design. In spite of everything Klint was a traditionalist in many ways, and he made a thorough study of 18th century English furniture, the rustic Italian furniture art and the strictly tradition-bound shipboard fixtures, to name a few examples.

The young architect Finn Juhl's more free and sculptural furniture emerged as a reaction to Klint's puritanical style. Juhl's fundamental principle is that the furniture art of our time should not only express new construction and new methods but also a new æsthetic. He directs his brilliant talents toward creating furniture which is functional but also expressive in form.

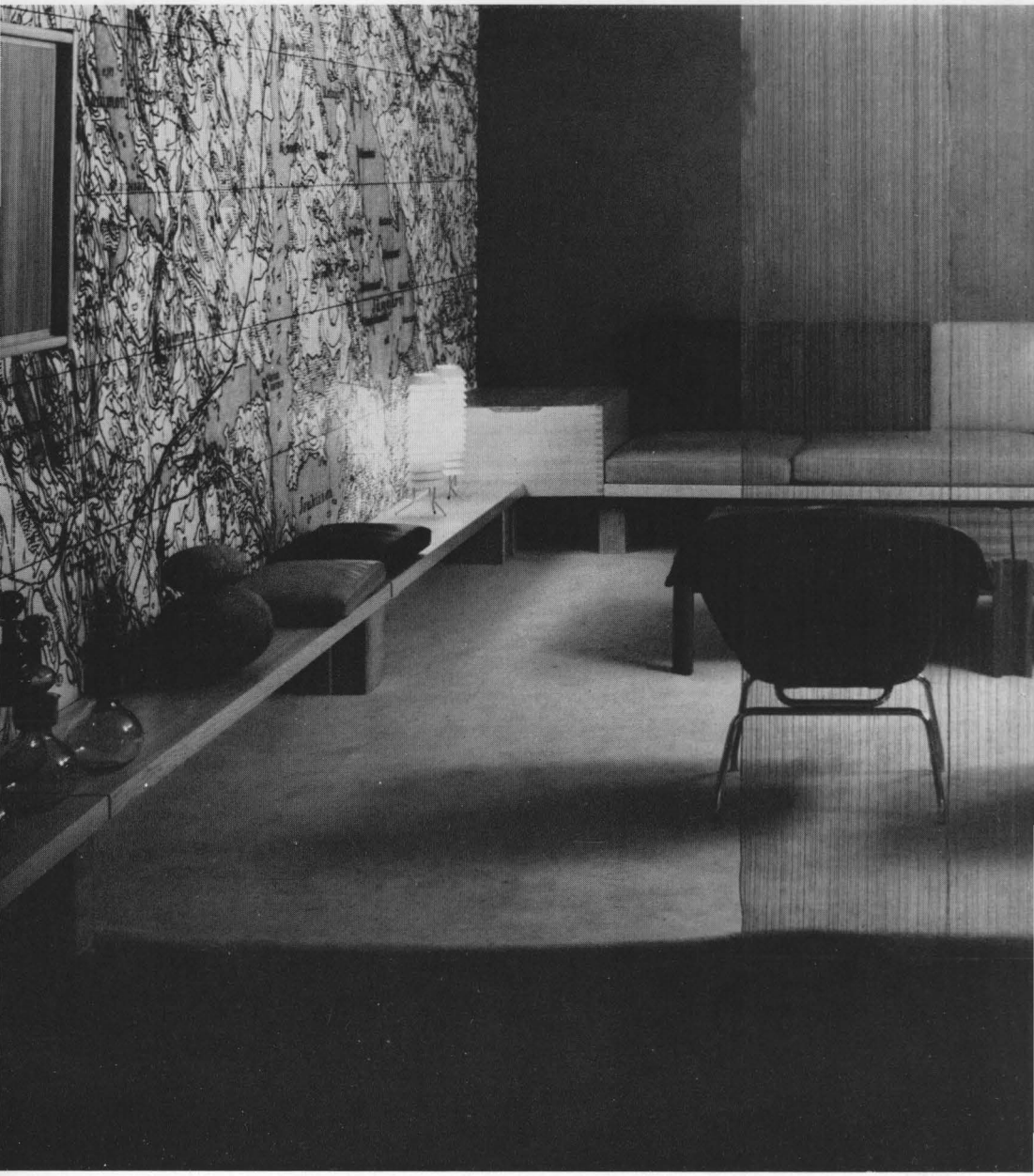
Both Kaare Klint and Finn Juhl create furniture from an architectural point of view, but the third leading Dane, Hans J. Wegner, works as a carpenter. His extraordinary competence when it comes to materials, finish, construction and the forms which these entail has resulted in incomparable simplicity and sound clarity. He has been called "the master in the art of sitting," but he is also sculptor in wood, to which the picture on page 96 bears witness. The so-called "silent valet" by Wegner is shown on page 97. He dubs it "Jacket's Repose." The chair seat folds up and can then be used as a hanger for trousers. Under the seat there is storage space in which a gentleman can place the innumerable objects that are carried around in his pockets during the day.

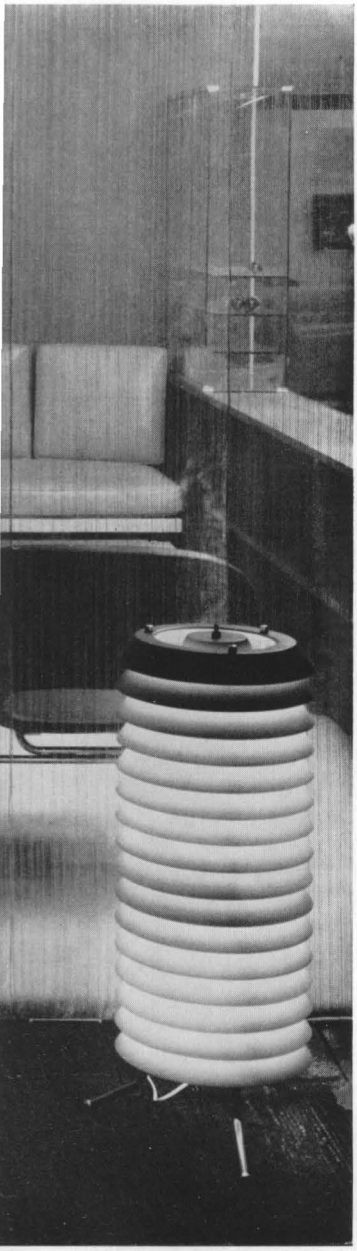
The combined bookcase and storage cupboard on page 98 is a good illustration of the realistic and practical working methods of the Danish furniture architects. The bookcase-cupboard is constructed according to a system based on the measurements of the most common books. It can easily be adjusted to suit individual needs. In recent years a number of the younger architects have begun to work with furniture materials other than



Chair by Carl-Axel Acking for Nordiska Kompaniet, Sweden.

Chair in mat-polished steel and rattan by Poul Kjærholm for E. Kold Christensen, Denmark.





Interior furnished by Ilmari Tapiovaara, Finland. All articles not otherwise designated are designed by him. Furniture in fir with soapstone base and leather cushions produced by Askon Tehtaat. Lamps from Askon Tehtaat. Drapery in flax and copper thread from Metsovaara. Ornamental glass (left) by Kaj Franck for Wärtsilä-Notsjö.

wood. The chair on the bottom of page 99 by Poul Kjærholm can serve as an example of this tendency. Another of the foremost representatives of this regeneration is the world famous building architect Arne Jacobsen, who has designed distinctive furniture in metal and plastic. His ability even to make use of wood in an unconventional manner in order to produce inexpensive series furniture is reflected in the little chair on page 102.

SWEDEN

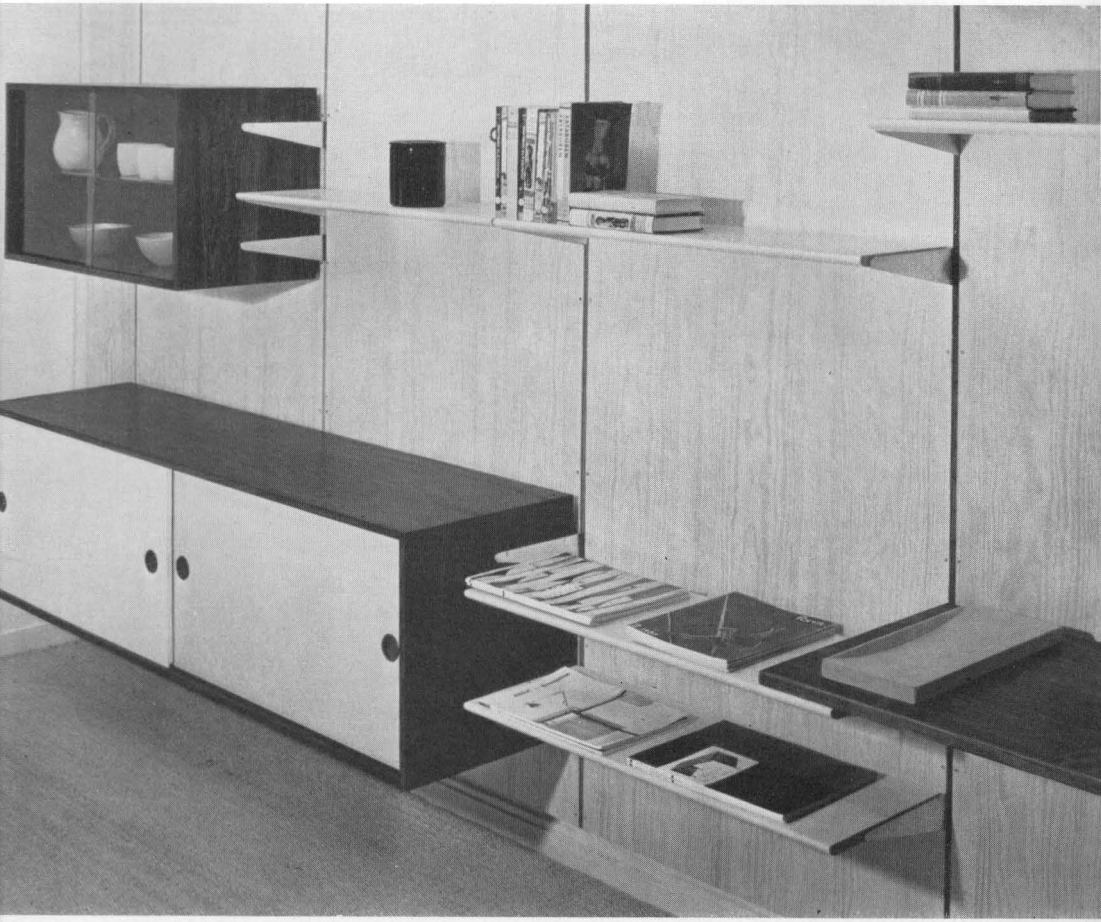
There is probably no other country in the world where the furniture dealer provides his customers with such a wide choice of good modern standard furniture and so little old-fashioned furniture as in Sweden. Behind this lie energetic consumer education programmes coupled with mutual confidence and co-operation among idealistic organizations (with the Swedish Society of Industrial Design leading the way), various research agencies and the manufacturers. For many years the Swedish Society of Industrial Design has carried on systematic investigations of function in the furniture field. These have concentrated on practical function, the measurements, durability and construction of furniture. The results of this research have been published in a number of books, which, among other things, have specified suitable dimensions for mattresses and beds, surface size and height for various kinds of tables, height and

Chair by Karl-Erik Ekselius for J. O. Carlsson, Sweden. Chair by Rastad and Relling for Bahus Eftfl., Norway.

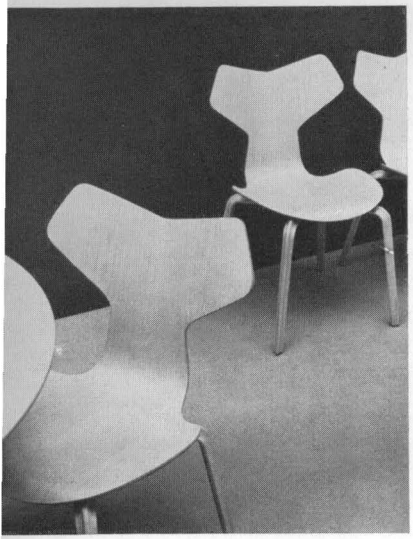
curvature for chairs and dimensions for storage furniture. One of the accomplishments of the Society's experts has been the construction of a machine which helps them to determine the durability of chairs and render an account in exact figures of how many times a chair can be rocked, how much weight the arm of a chair can tolerate or how much wear and tear the springs in a stuffed chair can take before falling apart. Some of the furniture on the market bears a certificate of quality worked out on the basis of the test results. An example of the importance these investigations have acquired is illustrated by the fact that the proportions of tables made by Swedish producers have been altered almost 100 % in accordance with the recommendations of experts.

This research activity is not directed toward furniture design, but rather toward supplying designers with important data which will simplify their work. Design-wise, Sweden produces furniture of widely varying types, from wood furniture, which is related to and influenced by the Danish tradition, to furniture in metal and plastic, produced by the very latest methods. Wood furniture still dominates the market, however.

A classic example of modern Swedish furniture is Bruno Mathsson's chair in the bent wood technique shown on page 108. This internationally famous furniture architect had created bent wood furniture as early as the middle of the 30's, about the same time as Marcel Breuer and Alvar Aalto. It is still being produced and sold without alterations, and its light, easy form is usually regarded as especially representative of Swedish and Scandinavian furniture design. The top picture on this page shows an armchair in teak designed by Karl-Erik Ekselius, one of the leading Swedish furniture designers of the in-between generation. The restrained design, linked with Danish tradition, and the excellent treatment of material are both fea-



Shelf unit by Finn Juhl for Bovirke, Denmark.



Chairs in moulded plywood by Arne Jacobsen for Fritz Hansen, Denmark.

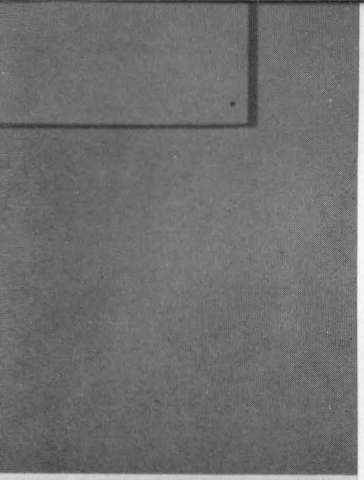
Chair in oak with seat and back of leather strips by Børge Mogensen for Karl Andersson & Sons, Sweden. Carpet by Vibeke Klint for C. Olesen's Cotil-collection. The green ceramic bowl by Christian Poulsen. Lamp shade by Le Klint.

tures appreciated by today's Swedish consumer. They are also evident in the cupboard (page 106–107) designed by the young architect Björn Hultén.

FINLAND

During the course of our presentation we have had occasion to point out the union of rustic strength and cultivated form which so often marks Finnish products. The stools shown on page 94 give an idea of how these qualities are expressed in the realm of furniture. They are a modern version of the old Finnish milking stool, at once virile and smart. The architect has utilized the possibilities inherent in laminated wood to bring out interesting material effects in the same rugged spirit that we noticed earlier in the ceramist's use of clay. Both are typical of the times. Both are striving for rudimentary simplicity and expression. Antti Nurmesniemi, the architect who designed the stools, is one of Finland's most versatile and hard-working designers. He has also designed items in metal and organized some excellent exhibits for his country.

The work of Ilmari Tapiovaara is distinguished by experimental versatility, imagination and formal elegance. While most of his colleagues have been designing wood furniture, Tapiovaara has made, for example, an intensive study of the prerequisites for the rational production of steel furniture. He likes to work with such problems as the "stackability" of chairs, their dismounting for purposes of transport, adaptation to the latest technical developments in production, and so forth. It is typical that the idea for one of his folding chairs came from an African native's chair. The interior shown on pages 100–101 was furnished by Tapiovaara for an exhibit. He designed all the furniture himself, including the ingenious lamp, but some of the decorating details are the work of designers previously mentioned.



Chest by Björn Hultén for "Bofyra", Sweden.

Following double page spread: Easy chair in bent wood technique by Bruno Mathsson.

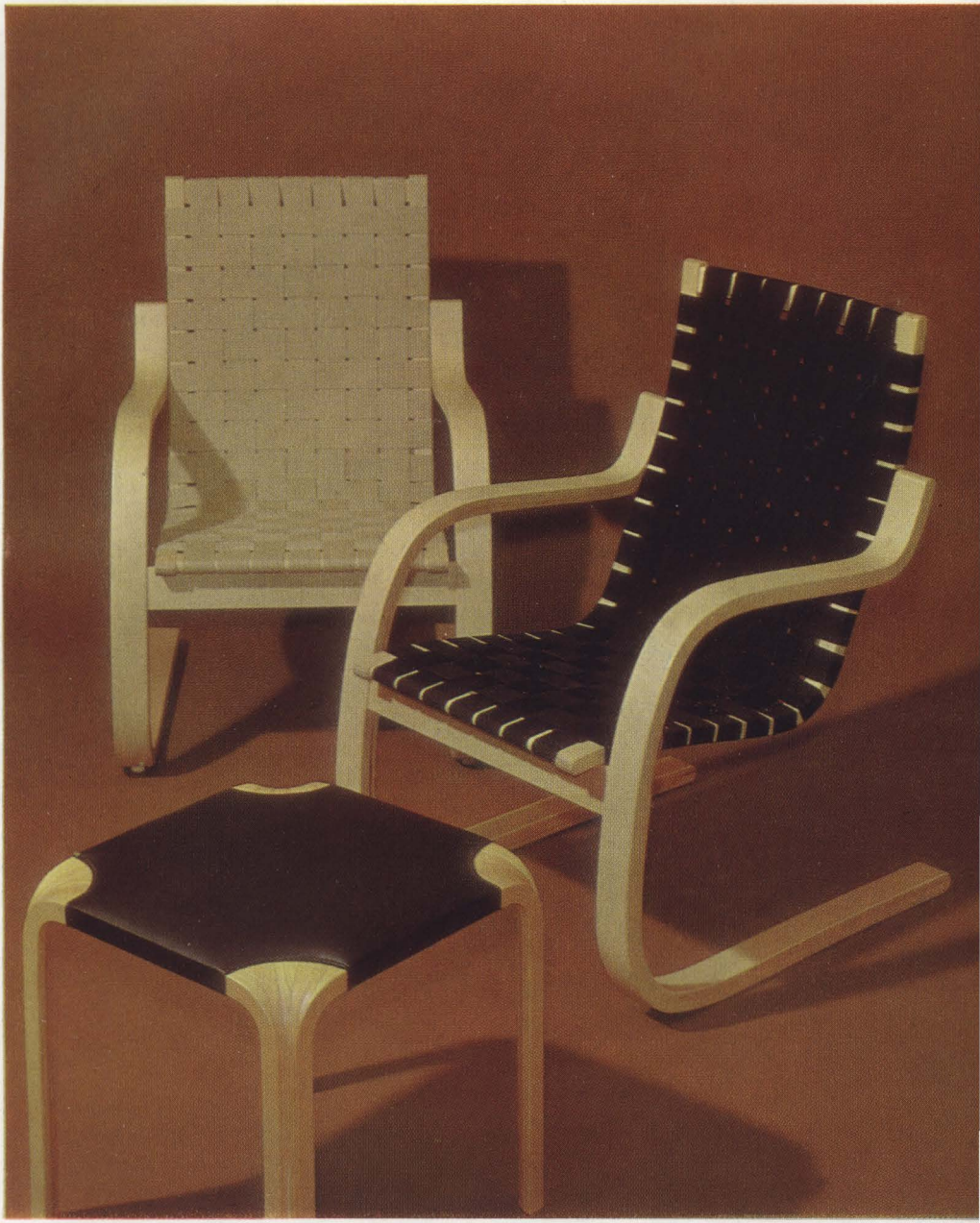
Fabric (in background) by Age Faith-Ell for Eriksberg, Sweden.

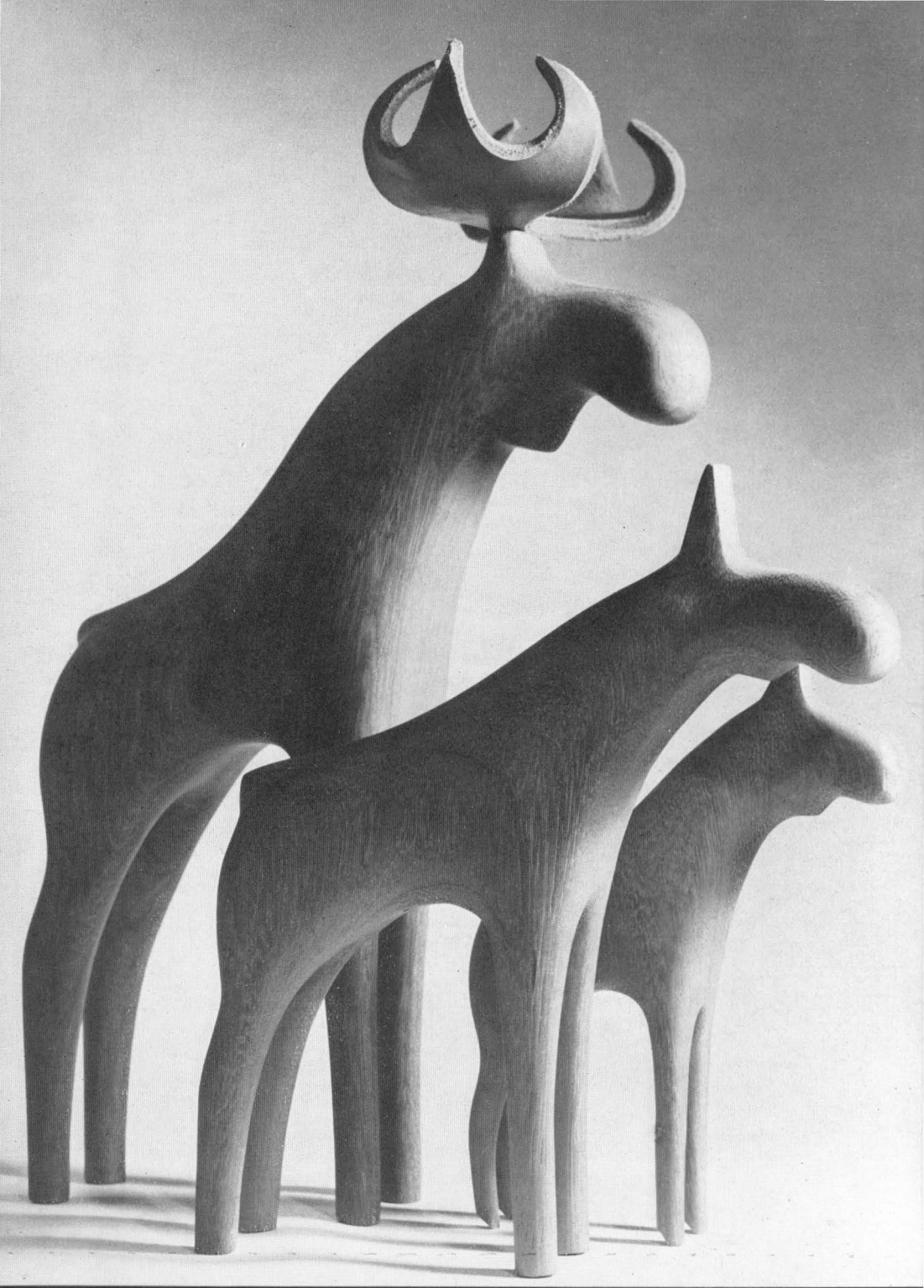
Furniture in bent wood technique by Alvar Aalto for Artek, Finland.

With his legendary versatility, the illustrious Finnish architect, Alvar Aalto, has devoted much attention to what he calls "architectural accessories," in other words furniture and interior decoration details. He constructed his first bent wood furniture in 1932—see page 109—and subsequently not only developed this specialty, but also designed utility and ornamental glass and metal objects as well as many textile patterns. All are stamped with his ceaseless efforts to create forms that are organic and true to the material. The legs of his furniture creations, which seem to join the chair seat or table top like a natural outgrowth, are one sample of this. Aalto has called chair legs "the column's baby sister."

NORWAY

Danish furniture has had a positive influence on both Finland and Sweden and has also stimulated activity among Norwegian furniture architects. This Scandinavian line has been followed by men such as Thorbjørn Afdal, Thorbjørn Rygh and Bendt Winge, while Tormod Alnaes, for example, has represented Norway with metal furniture in many exhibitions. See page 102 for an illustration of the mutual exchange of ideas and kinship in the field of furniture among the four Nordic countries. Rastad and Relling's armchair (below) and the chair by Ekselius (above) are both variations on the same Scandinavian form theme.





Other Materials

The story of applied arts in Scandinavia remains incomplete if it is limited to an account of the major categories: ceramics, glass, textiles, metals and wood. There are a number of bordering areas as well as some entirely different materials. As we pointed out before, many outstanding designers are active in more than one field.

Lamps form a special domain ranging from handicraft to decidedly industrial design. The forerunner and foremost authority in the field is the Danish architect Poul Henningsen. He is one of the leading pioneers in modern industrial arts and has also played a significant role as a theoretician. Henningsen worked with the internationally esteemed architect, Mies van der Rohe, as early as the 20's. As a lamp specialist he is first and foremost a researcher and scientist. He isn't trying to design "beautiful lamp shades" but to construct lamps which give physiologically correct light. This doesn't keep him from creating elegant and festive lamps, however. The so-called Pine Cone lamp, originally designed for a Copenhagen restaurant, is shown on page 115 (above). It gives a rich and powerful light, but at the same time it's so constructed that the light bulb is not visible or blinding from any direction. This is a fundamental idea in Poul Henningsen's philosophy of light.

In Finland Lisa Johansson-Pape has made a

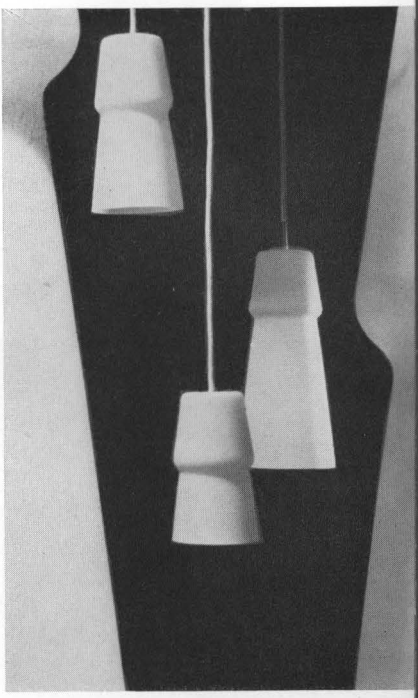
Elks carved in fir by Arne Tjomsland for Hjorth & Östlyngen, Norway.

name for herself as a lamp specialist for the firm Orno and Stockman's department store. Appearing on this page are some examples of her discreet and distinctive lamps, which always subordinate themselves naturally to the milieu as a whole. In this field too, the indefatigable Tapio Wirkkala has made some important contributions. Among other things he has recently launched a type of opaque bulb for Airam which can be used for home lighting purposes without any shading device.

Some samples of glass lamps produced in Sweden by Orrefors and designed by Carl-Gustaf Fagerlund are shown in the colour picture on page 112. The extremely subtle colour and chaste form set them conspicuously apart from other glass light fixtures. Under the leadership of Hans Bergström, The Lamp Studio in Åhus, Sweden, produces lamps of an original type, often making use of plastics. See page 115 (below). Norway has an excellent lamp designer in Birger Dahl, a very clever and consistent representative in the field.

Quite naturally, there are many designers in Scandinavia who make hand-carved wooden articles or run workshops where such objects are produced on a somewhat larger scale. The Norwegian, Aage Schou, for example, heads The Norwegian Domestic Arts and Crafts Association, and, single-handed, he has been responsible for the arduous revival of all these items: furniture, toys, bowls, ladles, etc. These things are often made by people who have not been trained in design, so it is important that the models are drawn by an expert. His countrywoman, Hanna Christie Abrahamsen, has a small workshop where she carves saucers, bowls, plates and boxes with a highly developed sense of the right use of materials and methods.

We can end our discussion of Norway by mentioning Arne Tjomsland, known for his wood figures—see page 110. In recent years he has been



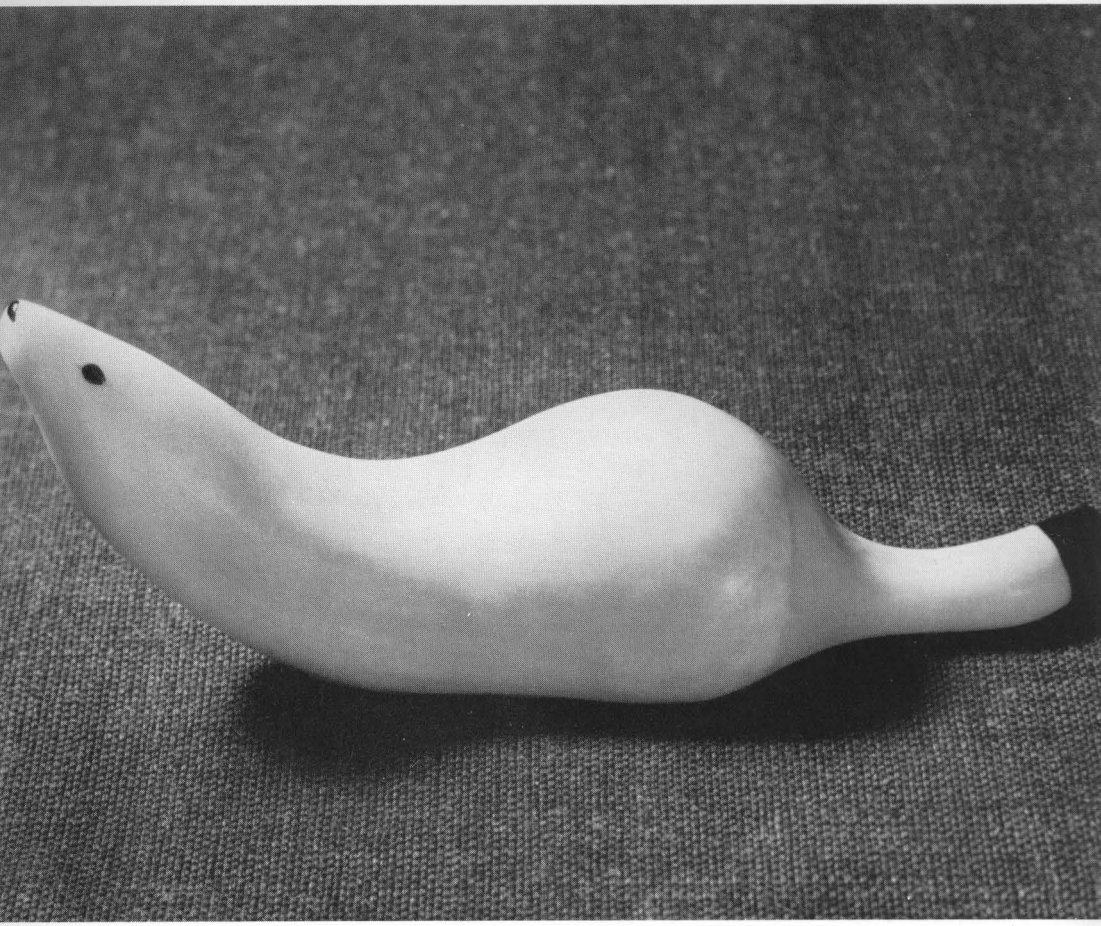
Lamps in white glass by Lisa Johansson-Pape for Orno, Finland.

Glass lamps by Carl-Gustaf Fagerlund for Orrefors, Sweden.

Ermine carved from a whale's tooth by Arne Tjomsland for Goodwill, Norway.

Next page:
"The Pine Cone", lampshade by Poul Henningsen for Louis Poulsen, Denmark.

Plastic lampshade by Hans Bergström, Ateljé Lyktan, Sweden.

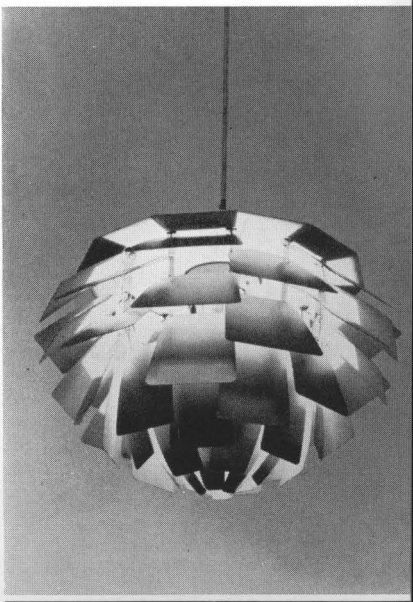


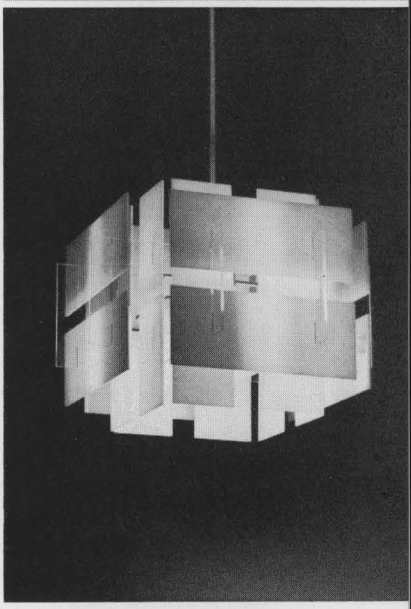
employed as art director for Goodwill at Sandefjord, a concern started by Norway's Red Cross to give employment to invalids and the vocationally handicapped. The Norwegian whaling fleet, which is based at Sandefjord and the neighbouring town of Larvik, supplies the concern with raw material —teeth from the sperm whale. Using models by Tjomsland, the whale teeth are cleverly made into stylized penguins, ptarmigans, owls and ermines. The son of a zoologist, Tjomsland specializes in animals.

Nanny Still, an accomplished Finnish artist in glass, began to carve in her spare moments various exotic kinds of wood into salad servers, and she has completely mastered this specialty. Tapio Wirkkala has designed a decorative type of sweeping abstract sculpture in laminated wood. See picture on page 2.

Johnny Mattsson, among others in Sweden, carves bowls and rustic scoops out of various kinds of wood. And in Kay Bojesen's legendary Danish workshop, the art of wood carving has been lifted to a high degree of perfection. His Danish soldiers, monkeys, elephants and zebras are modern classics in the toy and souvenir field.

The importance of the home craft movement in Scandinavia cannot be over-emphasized. Practically everywhere one runs into bigger or smaller workshops or studios where the capable specialist moulds, weaves, forges or carves, or where the gifted amateur produces good work during his free time. In the best of this production the same features recur, the ones we earlier pointed out as being characteristic of Scandinavian applied arts: ties to regional tradition, respect for what is truly functional, love for the innate qualities of the material and a sense of how this material should be handled to do it justice.





Producers and Designers

Ceramics · Denmark

Bing & Grøndahl Porcelain Manufactory
Vesterbrogade 149
Copenhagen V

Georg Hetting
Karl Otto Johansen
Richard Kjærgaard
Gudrun Meedom Bæch
Peder Rasmussen
Erik Reiff
Ebbe Sadolin
Gertrud Vasegaard

Axel Brüel
Pottemagerbakken
Hillerød

Lisa Engqvist
Borgevej 37
Kongens Lyngby

Gutte Eriksen
St. Karlsminde
pr. Hundested

Adam Fischer
Femvejen 2
Charlottenlund

Richard Kjærgaard
Gadevang 7 A
Lyngby

Herman A. Kähler A/S
Næstved

Nils Kähler

Grethe Lindblad
Hjortekærsvej 165 B
Lyngby

Gudrun Meedom Bæch
Birkebakken
Hjarbæk pr. Løgstrup

Lisbet Munch-Petersen
Gudhjem
Bornholm

Porcelænsfabriken "Danmark" A/S
Kongens Lyngby

Axel Brüel

Chr. Poulsen
Ørholmvej 15
Hjortekær

Peder Rasmussen
Solhøjvej
Baldersbrønde
pr. Hedehusene

Erik Reiff
Butterupgård
pr. Regstrup

The Royal-Copenhagen Porcelain Factory & Aluminia A/S
Smallegade 45
Copenhagen F

Thorkild Olsen
Axel Salto
Magnus Stephensen
Nils Thorsson

Saxbo Stentøj
Herlev Hovedgade 162
Herlev

Nathalie Krebs
Edith Sonne Bruun
Eva Stæhr-Nielsen
Kirsten Weeke

Lars Thirslund
Lindebakken 36
Birkerød

Marianne Herlufsdatter
Lars Thirslund

Gertrud Vasegaard
Rahbeksallé 16
Copenhagen V

Aksel Rode
Gertrud Vasegaard
Myre Vasegaard

Birte Weggerby
Skovvej 97
Charlottenlund

Bjørn Wiinblad
Hjortekærsvej 187
Lyngby

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Wärtsilä-koncernen A/B
Arabia
Helsinki

Kaarina Aho
Rut Bryk
Kaj Franck
Lisa Hallamaa
Birger Kaipiainen
Friedl Kjellberg
Francesca Lindh
Richard Lindh
Toini Muona
Ulla Procopé
Kyllikki Salmenhaara
Michael Schilkin
Aune Siimes
Raija Tuumi

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Anthony Andersen
Bernh. Herres vei
Oslo

Else-Marie Backer Mohr
Bernh. Herres vei 10
Oslo

Kari Bing och
Magne Stueland
Blommenholm

Eva och Runar Børresen
Kunsthåndverkskolen
Bergen

Figgjo Fajanse A/S
Figgjo

Ragnar Grimsrud

Ellef Grythe
Oslo

Dagny och Finn Hald
Son

Rolf Hansen
Kongsberg

Hvalstad og Scheel
Bestun

Lalla Hvalstad
Lilli Scheel

Elisabeth Hübschman
Oslo

William Knutzen
Grini Mølle
Röa
Oslo

Kongsberg Keramikk
Kongsberg

Rolf Hansen

Magne Kvilstad
Gl. Drammensvej 196
Blommenholm

Aina Thiis Leirdal
Trondheim

J. von der Lippe
Wessels gate 3
Oslo

Jens von der Lippe
Margrethe von der Lippe

Kari och Jan Nyquist
Röa
Oslo

Erik Plöen
Ljabruveien 20
Nordstrand

Porsgrund Porcelænsfabrik A/S
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Tias Eckhoff
Konrad Galaaen
Arne Lindaas
Anne Marie Ødegaard

Stavangerflint A.S.
Stavanger

Kåre B. Fjeldsaa

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Andersson & Johansson AB
Höganäs

John Andersson

Edgar Böckman
Lilla Nygatan 11
Stockholm

AB Gustavsbergs Fabriker
Gustavsberg

Karin Björquist
Berndt Friberg
Lisa Larson
Stig Lindberg

Hertha Hillfon
Sexstyversgränd 3
Hägersten

Anders Liljefors
Karlskrona

Tyra Lundgren
Engelbrektsgatan 16
Stockholm Ö

Tom och Grete Möller
Maria Prästgårdsgata 1
Stockholm Sö

Nittsjö Keramikfabrik Rättvik	Thomas Hellström Jerk Werkmäster

Gunilla Palmstierna
Köpmangatan 10
Stockholm C

Signe Persson-Melin
Erikslustvägen 23
Malmö

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Kungsgatan 31
Stockholm

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The Upsala-Ekeby Group Upsala-Ekeby AB Uppsala AB Gefle Porslinsfabrik Gävle AB Karlskrona Porslinsfabriker Karlskrona	Göran Andersson Ingrid Atterberg Alf Jarnestad Brita Mellander Arthur Percy Mari Simmulson Sven Erik Skawonius

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Holmegaard Glassworks Nyhavn 12 Copenhagen K	Søren Georg Jensen Per Lütken Christer Nilsson
Kastrup Glassworks Nørrevoldgade 12	Jacob E. Bang Grethe Meyer Ibi Trier Mørch

Glass · Finland

Karhula-Iittala Glassworks S. Esplanadgatan 14 Helsinki	Göran Hongell Timo Sarpaneva Tapio Wirkkala
Riihimäen Lasi Riihimäki	Tamara Aladin Aimo Okolin Nanny Still Helena Tynell
Wärtsilä-koncernen A/B Notsjö Glassworks Arabia Helsinki	Kaj Franck Saara Hopea Harry Moilanen

Glass · Norway

Hadeland Glassworks Oslo	Severin Brörby Willy Johansson Arne Jon Jutrem
Norsk Glassworks Magnor	Arne Lindaas Eystein Sandnes

Glass · Sweden

Björkhult Glassworks Björkedal	Josef Frank
Boda Bruks AB Boda Glasbruk	Erik Höglund
Ekenäs Glassworks Ekenässjön	Greta Runeberg Tell
Gullaskruf Glassworks Gullaskruf	Kjell Blomberg Arthur Percy
Johansfors Glassworks Broakulla	Bengt Orup
Kosta Glassworks Kosta	Vicke Lindstrand Mona Morales-Schildt

Orrefors Glassworks Orrefors	Gunnar Cyrén C.-G. Fagerlund Edward Hald Nils Landberg Ingeborg Lundin Sven Palmqvist John Selbing Edwin Öhrström
Reijmyre Glassworks Reijmyra	Monica Bratt Johnny Mattson Tom Möller
Skruf Glassworks Skruf	Bengt Edenfalk
Strömbergshyttan Glassworks Hovmantorp	Gerda Strömberg

Textiles · Denmark

Lis Ahlmanns Vævestue
St. Knudsvej 15
Copenhagen V

Kirsten och John Becker
Søllerødvej 55
Holte

Ruth Christensen
Kochsvej 32
Copenhagen V

Danish Handcraft Guild Kongens Nytorv 30 Copenhagen K	Gerda Bengtsson Ruth Christensen Ann-Marie Kornerup Rolf Middelboe Gudrun Stig Aagaard

Den Blaa Fabrik
Kongevejen 110
Kongens Lyngby

L. F. Foght Raadhuspladsen 77 Copenhagen V	John Becker Kirsten Becker Ingetoft Erik Ole Jørgensen Axel Salto
Graucob Textiler Vesterport Copenhagen V	Arne Jacobsen

Lisbeth Have
Kyndeløse
pr. Kirke Hyllinge

Ruth Hull
Lyngtoften 36
Lyngby

Annette Juel
Rigensgade 3
Copenhagen K

Vibeke Klint
Strandvejen 624
Klampenborg

Marie Gudme Leth
Rosenvængets Allé 1
Copenhagen Ø

Rolf Middelboe
Dronninggårdsallé 40 A
Holte

August Millech Köbmagergade 13 Copenhagen K	Arne Jacobsen
A/S C. Olesen Højbroplads 4 Copenhagen K	Lis Ahlmann Arne Jacobsen Vibeke Klint Mogens Koch Børge Mogensen Dorte Raaschou

Lise Plum
Soløsevej 12
Gentofte

Dorte Raaschou
Puggaardsgade 8
Copenhagen V

Spindegaarden pr. Vejen Askov	Paula Trock
Unika-Væv Sølvgade 38 Copenhagen K	Aagaard Andersen Rolf Middelboe Paula Trock
Vævestuen Niels Hemmingsens- gade 20 Copenhagen K	Doris Nielsen

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Finlayson-Forssa Tampere	Kaj Franck Uhra Simberg-Ehrström
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Dora Jung S. Magasingatan 6 Helsinki	
Metsovaara Oy Alexandersgatan 48 Helsinki	Marjatta Metsovaara-Nyström
Neovius Oy Kalevagatan 12 Helsinki	Eva Brummer
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von der Lippe Møbler AS Stortingsgaten 12 Oslo	Eva Nordsveen
Astrid Lütken Munkedamsveien 80 Oslo	
The Norwegian Domestic Arts and Crafts Association Möllergaten 4 Oslo	
Pettersens Vevstue Notodden	
Prestmos Vevstue Leangen pr. Trondheim	
Inger-Johanne Ramstad Norstrand	
Hildur Rohllf Oslo	

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Borås Wäfveri AB Kinna	Lisa Gustafsson Irma Hagner Inez Svensson
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Eriksbergs Väveri AB Kinna	Karl Axel Erander Age Faith-Ell
Framnäs Väveri AB Kinna	Sonna Rosén Walther Sjöberg
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Alice Lund-Sofia Widén Textilier Fiskargatan 9 Stockholm	
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Kaisa Melanton Drakskeppsvägen 20 Viggbyholm	
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